TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

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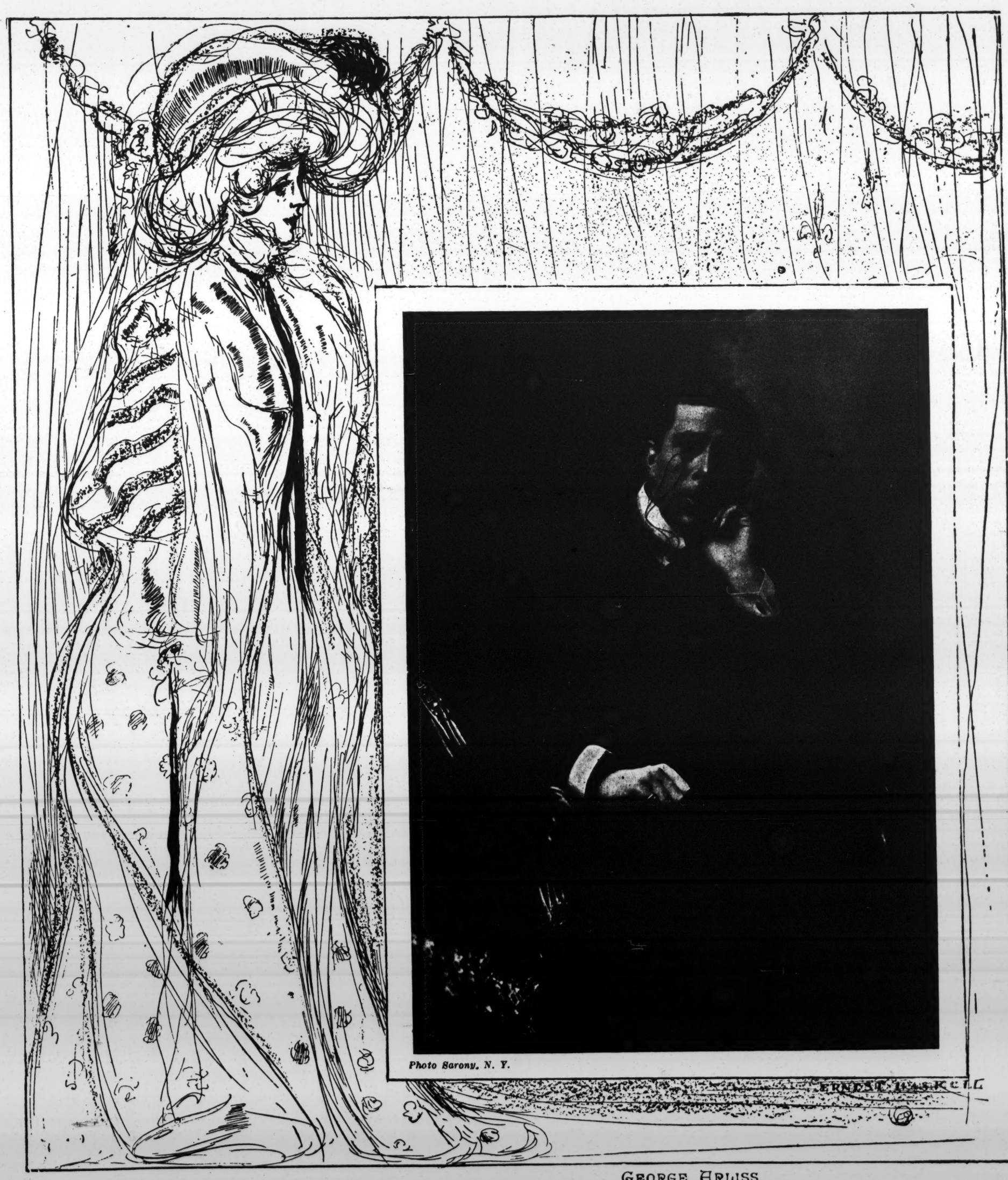

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GEORGE ARLISS.

THE MATINEE GIRL

ROSARIO GUERRERO, who doesn't want to be called *La belle* Guerrero, principally, perhaps, because she is rarely truthful, and, knowing that she isn't *belle*, protests against such impression being given out by persons who haven't seen her. Persons who have won't give it if they have any regard for veracity. Rosario Guerrero, I was about to say, made a hit of which she was quite unaware.

It wasn't the sort of hit she was willing, nay, eager, to make. What Rosario Guerrero came from Madrid to New York, from the country of the castanets to the land of the dollar mark, to do was to raise a tumult of admiration, a tempest of emotion, a Calvé storm of sensuousness. But American audiences she has found only tepid. She ascribes it to memories of the Spanish War, and is a little disappointed and hurt because she hasn't been mobbed. The American audiences ascribe it to reasons quite otherwise. They haven't found La Guerrero a bit fiery or untamed or dangerous, just a large, healthy creature, lacking plasticity, and with big bovine eyes—a somewhat wooden creature, more German than Spanish in temperament. They wonder why she took all the European capitals "by storm," and now come several mean ones who say she didn't. However, all that by the way, La Guerrro, in spite of the perfunctoriness of the hand clappings, made a hit, an entirely unexpected one, at the New York Roof-Garden. She pointed a moral, several morals.

Was it a concidence, or was it fate, that she presented the Spanish pantomime, La Gitana, at a roof-garden?

It was only the week before the appearance of La Guerrero that the proprietor of one of the pleasure palaces in the air said to me:

"The first week of July all this will be changed. You see that tame gray beard and that dignified bald head? To-night they are here with their families, but the families will go away the first week in July. Then we will see the tame gray beard, singularly untamed now, and the dignified bald head turned quite boyish, here with fluffy, pretty, little creatures they introduce as their nieces. Generally, there's a sedate female elderly party with them, but that sedate elderly party is just dust in your eyes. The fluffy, pretty, little creatures are no more their nieces than you are my uncle."

To this sort of audience, if this prognostication of moral weather changes is right, came La Guerrero with La Gitana, for it was the first week in July. La Gitana, is as singularly inappropriate and discomfiting as the shade of Moody at a poker game!

When a woman tells the story of her real troubles she always commences it with, "That man." "That man" in Pepita (Guerrero's) case was her husband, Pietro, the handsome bull fighter. Into Pepita's canny woman consciousness creeps the belief, the certainty, that Pietro is waiting in the public square to see the woman of his admiration and her hatred, Louita.

Pepita runs to the square. Even a Spanish woman runs, forgetting the Spanish wriggle and glide, when she is jealous. The warning voice had spoken true. He was there in the square, close to Louita's house, plainly waiting for some one. Pepita's flies into what Guerrero intends to be the illusion of rage. He denies. Do not husbands always deny? But Pepita wants to believe. Do not wives always want to believe? She is so happy when he tells her that he is only waiting to meet another bull fighter that she clicks her castanets and dances her prettiest for him. The old wifely trick of firing the old fancy!

Pietro grows restive, even under the spell of her dance. He turns about furtively and she filches a note from his pocket. The sun has gone down, for Pepita. He is anxious to be rid of her. He shall be—for a little while. She flits away smiling at him. He with masculine obtuseness believes that all is well, and shakes hands fatuously with himself. He peeps at the closed wooden shutters of a neighboring house. He smiles. Yes, they are ever so little open. As he smiles they open softly, and a dark face and a pair of slender shoulders draped in a rose colored shawl appear in the dark frame. It is a winsome picture which Pietro hastens to fold in his arms. And so, returning, Pepita finds them.

Pepita quarrels with her husband, of course. She must have a vent. But whom does she denounce, whom threaten? The woman. And when Pietro has slunk away before the storm of words she runs to Louita's door, and knocks savagely, at least Guerrero thinks she knocks savagely, upon it.

Louita comes forth. Louita is game. She is likewise attractive. It is a way the "other woman" always has. I was heretic enough to admire this then supple, lean-faced unknown, Cecile Saerni, on the programme in the rose colored shawl more than the heralded Guerrero. She circled about Pepita with a panther-like step several times, baiting her with her taunting eyes, goading her with her sneers. Pepita draws a stiletto and dashes at her. Suddenly the slender shoulders in the rose shawl are quivering on the ground. Pepita is strong and triumphant. Louita lies there trying to slay her rival with looks, as goes the warfare of women.

Just here Pietro returns, and Pepita, as Guerrero thinks, dramatically tells Louita to take him if she dare. Pepita, still game—one can't help applauding her gameness—springs up and prepares to take him. Enraged at thus having her bluff called, Pepita madly—Guerrero thinks she does it madly—seizes the perplexed bull fighter, and will not let him go. Baffled, Louita leaps forward, and stabs the wife, who dies in her husband's arms, and leaves you wondering whether, after all, Pietro will not sneak off, after the funeral, in the wake of the rose colored shawl.

The moral: If you won't be good at 18, at least be discreet. This for the Pietros. Don't duel with the other woman. Ten to one he will take her part. This for the Pepitas.

*

The old, old story, poorly told, there on the roof under the July stars, to an accompaniment of clinking glasses amid wafts of neavy perfumes that told of Louitas present! The old, old story of a woman's straining heartstrings, of a woman's impotence!

And the moral of it all is not one of sturdy, wholesomeness, merely a compromise with conditions. If you won't be good, be discreet. If morality be only a matter of taste, a question of æsthetics, then be tasteful in your immorality. Offend the present proprieties as little as possible. Your shade may walk the earth a few generations hence, and fit admirably in his present unconventionality, into the conventionality of that time. Rebel against conventions, if you will, but do your rebelling, as far as possible, in privacy. It is better in the long run, and life, weary, restricted, handicapped old life, is a long, long run.

I knew a woman, beautiful, gifted, deeply learned in the school of experience, who said to every younger woman she knew, "Never let any man spoil your life." That was her self appointed mission in her later years, that simple, earnest warning: "Never let any man spoil your life."

Learned as she was in the school of life, she did not say: "Never love a man." Women would have laughed at her. She did not say, "Never trust a man." Women would not have heeded her. But, "Never let any man spoil your life." That they remembered after they had loved and trusted. That many of them heeded when life lay a wreck about them.

Women, being women, will love. Being women, they will trust, often with amazing fatuity. But, having done this, they will, if they have remaining in them a shred of fortitude, a rag of self reliance, "Never let a man spoil your life."

Be buffeted! That seems the lot inescapable. Cupid's wee pink fists oft transform themselves to sledge hammers. But whatever the paths into which love has led you, don't remain in them if they have become intolerable.

Learn of your lovers or your husbands the lesson erotic, but learn from them, too, that love, though the most delightful incident in life, is only an incident. So long as women regard it as the end and aim of their lives they may expect to find themselves lying wounded, famished, dying, on the highway of life. There is the work of the world to be done—to be done well, and sacrifices to Eros may be only occasional. There is always the march onward, and if the love song in your heart ends, and makes the march a weary one, another will begin some day.

It is a relic of mediævalism, the theory that a woman "really loves" but once. She may love many times, thank a compensating heaven for it! and each time better than the last. Differently each time, perhaps, as one individual differs from another, but tenderly always, and the last love is to the first love even as the diapason of a cathedral organ to the piping of a bullfinch.

Take up your knapsack and march on. The strong man never allows an erratic or ill-starred love to move him long from his orbit. No more should a woman.

"Never let any man spoil your life," Pepitas.

*

Recently there has been a good deal said pro and con about the voices of certain actresses. On that one point, and that alone, the Matinee Girl is a bit of an Anglo-maniac. In versatility and vim and nerve, in all the good things she can now recall, commencing with "v," our American actresses surpass the English, but in voice, alas! Of actresses as others a critic spoke truthfully when he said: "American women don't speak. They shriek." Climatic conditions are unfavorable to the voice of woman, according to this critic, who meant to be charitable. Again, the national ailment of nervousness is responsible, in a measure. American women have not the poise of English women, and the lack of poise betrays itself nowhere as quickly as in the voice. The acquired voices of some of our leading actresses are, for the most part, pleasant, but are marred, somewhere in the middle register, by two or three harsh notes. The English woman's voice, as a rule, is beautifully even and exquisitely low. Witness, for example, the voice of Annie Irish.

*

Raymond Hitchcock and Eva Davenport, whose fun kept The Yankee Consul on Broadway for one hundred and fifty nights, also claim the responsibility for its close last week.

They were playing their love scene on the garden seat, a scene, by the way, that these two clever comics practically made up themselves, and the audience was laughing, even while, with the streets blistering outside, the said audience stewed and grilled and broiled and fried and toasted and basted and looked with appealing, dying eyes at the electric fans working overtime and to no purpose.

Raymond Hitchcock, with a lazy leer at the audience, spoke his line to Miss Davenport.

"I'm afraid you're catching cold."

It took a corps of policemen to keep the audience from stampeding, and a siphon of iced selzer to keep the lean comedian and fat comedienne playing, and the same day Henry W. Savage gravely announced that The Consul would close on Saturday night.

Donna Davenport sighed as she toiled up the winding Sapho stairs to her dressing-room.

"It was too much," she sighed, "too much."

*

Henry M. Blossom, who wrote the book of The Yankee Consul, is a serious young man, and, like most serious persons, occasionally puts his foot into the mesh of circumstance.

It happened in this wise: Mason Peters, the enterprising press representative of The Yankee Consul, hied himself to the office of the Consulate of San Domingo in this city, hoping to find there a letter head or an office boy who had at some time seen San Domingo, and to invite the said letter head or office boy to "see the show." Mason Peters is a good fellow, and Providence chose to be kind on this occasion. To Mason's exceeding joy the real simon-pure article was there, the genuine Consul of San Domingo home on a vacation, at home, affable and receptive to Mason's overtures. He went to the Broadway Theatre that night on the press agent's arm, and, similarly convoyed, made his first visit "behind the scenes." While he stood in the wings having his first view of the genus chorus girl, species exuberant, and struggling with mild stage fright, the indefatigable Peters produced and presented the author.

"A very entertaining production, Mr. Blossom; I congratulate you." The real Consul from San Domingo was affable. The author of the mimic Consul of San Domingo was absent minded, and being absent minded his hearing was not overacute. Why did Peters lug him in and introduce him to everybody, anyway? Who was this talkative person? Mr. Blossom was bored. But the real Consul was still talking.

"But tell me," he was saying, "why does every one make the Consuls to tropical countries sots?"

Mr. Blossom's seriousness deepened.

"Because," he answered, "I have noticed that every family that has a particularly drunken and disreputable member gets him appointed to a Consulate down there."

There was the sound of hurrying feet and the rapid close of the stage-door. From the street came the groans of Mason Peters.

*

Good Lord deliver us from the horse chestnut!

Was there ever a full grown actor who hasn't described a horse race on the stage? Same old leaning forward as though he would topple out of the grand stand, same old shading of the eyes, same old imitation prancing! Older than the mother-in-law joke, contemporary of "Twinkle, twinkle, little star!"

Peter Dailey is at it at the Aërial Roof-Garden, and Eddie Foy at the Casino, although there is a shade of an excuse for Eddie Foy, for his speech prefaces a joke.

THE MATINEE GIRL.

THE LAMBS' ANNUAL "WASHING."

On last Tuesday a hundred or more members of the Lambs' Club went to Clay M. Greene's country place, "Los Olmos," Little Neck Bay, L. I., for the annual "washing," or outdoor gambol. Various athletic and aquatic contests occurred and the festivities ended with a clambake. Among the Lambs present were: Joseph P. Grismer, Stewart Brice, H. Vivanti, H. P. Whittaker, Louis Payne, Charles Hammon, Herbert Ayling, Frank Unger, Edgar Smith, Frederick Vogt, Wilson Marshall, George Backus, Alfred Arundel, Francis Carlyle, Morton Smith, William Mohr, Fred Hallen, Theodore Bendix, James Breslin, Fred Greenwood, Winchel Smith, Charles J. Jackson and William Collier.

ELOCUTIONISTS MEET.

The National Association of Elocutionists held its thirteenth annual convention last week in the Board of Education, in this city. The attendance was larger than at any earlier convention of the association, and the sessions, which were held in the morning and evening of each day, were full of interest to the members present.

On Monday the morning session was given over to the transaction of association business. In the evening the Rev. Thomas R. Slicer delivered a lecture on "Brownings' Philosophy of Life;" Whitney Mockridge sang, and Mrs. Frances Carter gave a reading from Browning's "A Blot on the 'Scutcheon."

On Tuesday morning F. F. Mackay delivered an address on "Past Emotion as Present." Franklin H. Sargeant then spoke on "Standards of Criticism in Dramatic Art." In part Mr. Sargent said:

Before I try to give some standards of criticism in this line I want to emphasize two great dangers that lie in the path of the critic. The first of these is overgeneralization, overlooking the real aspects of life, and the other is the tendency to be too gossipy—to be blind to the grand spirit of the artist, seeing only the trivial faults. I remember how, on the first night that Henry Irving ever played in this country, the dramatic critics of the daily papers got together after the first act and united in denouncing him for his mannerisms and the garishness of his acting. In the midst of their remarks one other critic entered, and silencing them at once, rebuked them for losing sight of the grand spirit of the artist in the details of the art. Adelaide Neilson, the only Juliet; Edwin Forrest, the only Lear, and Salvini, all of them left you fuller and richer than you were before. In all of them there was the same great quality—the preservation of the revelation of human nature. The highest standard of all is on the ethical side. The theatre should give us permanent values in the solution of the problems of life. The play that we like to see is the one that appeals to our own experience of life. Human emotions are the same the world over, and no matter how old a play may be, it may deal with the very problem that is confronting you to-day.

The French do not blunder in the crude way of sacrificing the soul of poetry and human meaning to pictures. The French soubrette has no garish entrance to make as those of other countries do. She is first seen standing quietly in the doorway, perhaps in the act of turning the knob, and her first answer is only a movement of the head.

The first inspiration that I ever got in technique was at the Odéon, in Paris. There was one woman alone on the stage, apparently doing nothing, yet her every mental depression or exhilaration was reflected in the audience. She possessed the three characteristics of an actor—concentration, enthusiasm and responsiveness. With these three a butcher would go through a part well.

The first act of dramatic judgment is the sensation of unity; next comes a duality, where the mind sees the distinctions of separate parts, and, third, there is a blending of unity and duality, a growth in symmetrical succession.

Summing up my remarks, I would say that the standards of criticism in dramatic art should be character, not characteristics; charm, not personality, and correctness, not cleverness.

P. M. Pearson then spoke on "Standards of Criticism in Literary Interpretation," and Edward Omherst Ott followed with an address on "Standards of Criticism in Oratory." The programme on Tuesday evening included violin music by Dezso Nemes and readings by Martea Gould Powell, Helen Mercie Schuster, and Fred Emerson Brooks.

The Wednesday morning session was occupied by addresses by F. F. Mackay, Mrs. Estelle Davis, Mary S. Thompson, Dr. Silas S. Neff, Marie Ware Laughton, Mrs. Robert I. Fulton, and Caroline B. Le Row. Dr. Neff said in part: "The thought governs expression, and if we have evolution of thought, and development of mind, our expression will follow in the exact rules of harmony. Every faculty will bend to this accomplishment, and we gain poise, magnetism and personality. It is the emotion that tells. We measure our success in this world by our capacity to think and feel. Teach gesture to a man lacking in personality, and you merely add another sin. Some pupils know only what they learn. They spend years cramming facts, and this sort of material never turns out genius. Success is a question of brains, not of gesture, articulation, tone, or any mechanical effort. When a speaker gives the impression of perfect gesture, perfect articuulation, or when he conveys to his audience the idea that he has been run though a college of oratory, he is parading the tools of his craft, which should never be done. The true orator gives us no chance to analyze him, as his art is the blending of all the requirements — the vitalized expression of an idea. There is no man-made science. Man simply discovers science. When we have the right life, morally, physically and mentally, and some dynamite in our brain, personality will develop, and we will naturally express curselves."

On Thursday Madame Alberti spoke on "Pantomime in Interpretation," and addresses were made by J. Berg Esenwein, J. W. Wetzel, John P. Silvernail, and Marie Ware Laughton. At the Thursday evening session John Rummell read from King Lear, Mrs. Ida Benfey Judd read from the Book of Job, and Mrs. William Calvin Chilton recited. The Friday morning session was given over to discussion of the papers read through the week and to routine business of the association. In the evening Genevieve Bisbee played the piano, and Katherine Jewell Everts gave a reading of two scenes from a comedy by Alice Brown, called My Lady's Ring.

BROOKLYN'S NEW ACADEMY.

Willis L. Ogden announced last Wednesday that, having full faith that within a reasonable time the Brooklyn Academy of Music will be an accomplished fact, steps have been taken to have in Brooklyn, in connection with the opening, a musical celebration on a larger scale than anything heretofore attempted in this country. The new Academy cannot be completed within a year and a half, but the committee in charge believe that within three months they will be in a position to select a site, the necessary $600,000 being subscribed by that time. At present $460,000 has been subscribed. At a conference held on June 24 the following were appointed a committee to suggest a programme covering three to five days, and report the same to a meeting to be held the latter part of September: For the Apollo Club, John Hyatt Brewer; Arion Society, Arthur Claassen; Brooklyn Institute, R. Huntington Woodman; Brooklyn Sängerbund, Hugo Steinbruch; Choral Art Society, James H. Downs; Oratorio Society, Walter H. Hull, and United Singers, Carl Fiqué. The committee were also instructed to extend a cordial invitation to Dr. Dudley Buck to write the dedication composition for the new Academy.

Lou Thoma has again taken the management of the Grand Opera House, at Fairfield, Iowa, and all parties holding contracts or wanting time for same should advise him at once and have contracts O. K'd. * *

SHOP TALK.

"The period intervening since we last dined and talked shop together," said the tragedian, "might with truth be designated a history-making epoch. There have been victories of peace, no less renowned than those of war (*sic.*) The great Panama Canal, or rather its eventuality, is fixed, thanks to our strenuous executive. The incidental revolution was so essentially of the opera-bouffe quality that it need not be taken seriously. This, the greatest achievement of modern statecraft, in the interest of the world's commercial development, is essentially a victory of peace. The struggle of giants in Asia has made, and probably will continue to make, world history for many months to come. A year ago it was the custom of many to refer to the approaching conflict as the battle of the giant and the dwarf. Still others called it the coming conflict of civilization with barbarism, Russia, of course, standing for civilization. To the unprejudiced observer the leading actors appear to have exchanged roles. Japan has been doing the most of the giant business up to the present time. As a matter of history the civilization stunt is comparatively new to both. Certainly it has not been in either case an evolutionary process. It is a foreign garment officialized by imperial edict. While it is true that the great Peter commanded his subjects to put on civilization a century or so in advance of the Emperor of Japan, the matter of time is outweighed by the manner in which the edicts have been obeyed. In Russia, civilization is an outer garment, still covering the tinseled rags of Asiatic barbarism. In Japan they have striven, and are striving honestly, to adopt it as their national garment. One is striving to conform to modern civilization, the other to force civilization to conform to herself."

"Meantime," said the tall man, "the war on West Forty-second Street has yielded to the Summer solstice. It has proven again, if such proof were needed, how a defenseless author may be butchered by an 'all-star' cast."

"And in this connection," said the fat comedian, "let us not lose sight of the following history-making data: An American citizen, of Dago antecedents, who fled from New Jersey to live in Greece, has been abducted by the greasers, and Teddy is going to send some mounted marines to show how different it is over here. Since our last dinner they have had twenty-six revolutions in Central and South America and thirteen in the West Indies. The turbaned sick man of the East is just now enjoying another spasm, and I'm not feeling very well myself."

"In our own little world," said the tragedian, "the summons has been answered by a half-score of men and women whose names have been honored through many years in the various paths into which talent, taste, inclination or accident had led them. Jean Davenport Lander, famous on two continents and the original of Dickens' 'Infant Phenomenon,' has passed peacefully to her reward. Cooke, Tupper, Sanger, Fawcett, Devere and Becks are no longer names to conjure with, save in memoriam. Again we are reminded of the ephemeral quality of that indefinite something which we are pleased to call fame. Again this conviction comes home to us: Of all the gentle arts the player's alone leaves to posterity no tangible record of the achievements of its men and women of genius. No painted canvas, no sculptured marble, no graceful pillars or Gothic domes, no page or parchment burning with conceptions transmitted and thoughts revealed. Nothing, absolutely nothing but memory, tradition, oblivion, and so with old Omar let us sing:

"'Come, fill the cup, and in the fire of Spring
Your Winter garment of repentance fling.
The bird of time has but a little way
To flutter—and the bird is on the wing.'"

"I don't know who old Omar was," said the fat comedian, "but the sentiment has my cordial approval."

"I was just thinking," said the tall man, "of a case that emphasizes the force of your premise. 'Big Bill Devere' had but mediocre ability as an actor, yet when men and women of genius who were his contemporaries are forgotten, something of his charm will linger with us and pass to another generation. Not because he acted, but because he *wrote*. I wonder whether you could stand a little reminiscence; I will endeavor to subordinate the personal pronoun."

"Under those conditions," said the fat comedian, "we will stand for it. I am personally moved to this act of self-denial by a remembrance of the restful, somnolent tendencies of your reminiscent moods."

"It is the breathing time of day with me," said the tragedian.

The tall man continued: "In Denver, in the early eighties, I passed a memorable evening. There was then but one theatre in Denver, the Tabor Opera House. 'Big Bill Devere' was dealing at one of the principal gambling houses. He had stranded in the town with a company playing a capital drama with the fatal title, California through Death Valley. The late Sheridan Corbyn was the manager, and dear, gifted old John Woodward was the author and principal actor. Devere being known to every sporting man from the Missouri River to Puget Sound, and regarded as a sort of mascot by all of them, could always deal 'the old thing' when he wasn't acting—and often when he was. With Bill's $10 a night and the fine spread made in those days by all gambling houses, the stranded actors were not suffering. There was a big beer saloon on Larimer Street, popular with all classes, and in the extreme rear end a large round table, half hidden by a screen, and this little corner was known as

'That mystical land, Bohemia, what other
Land furnishes friendships so dear;
Where every man is a brother,
And every brother a peer."

"On the night of which I speak I was one of the group about this big round table. The others were Eugene Field, Bill Devere, Colonel Will Visscher, and Bill Nye. Field was a reporter on the Denver *Republican*, and his exquisite verses were just beginning to attract attention. Nye was editing the Laramie *Boomerang*. The infection of his quaint humor was taking root, and Pulitzer, of the *World*, had just made him an offer. Visscher, who could never remain anywhere longer than three months, had been playing a negro character in California through Death Valley. When the finish came he went to work on Brick Pomeroy's *Democrat*. He had just drawn his first wad and was blowing it in in great shape. Ah me! If one could just recall the bright things and the beautiful things that flowed with the foaming steins and the straight corn juice that night! Dear 'Gene' Field was as happy as a child and fairly bubbled over with mirth. Visscher told old negro dialect stories as no other man has ever told them. Nye, never much of a drinker, broke away just a little. We were all urging him to accept Pulitzer's offer. The figure seemed tremendous. Nye had never dreamed of earning so much money. But with that modesty and lack of confidence characteristic of many men of exceptional gifts, he was simply frightened. 'Oh, shucks, boys,' he said, 'I can rattle off this stuff when the fit takes me, sort o' between drinks like, when I've nothing important to do, and just feel in the humor. But if I was to go to New York and accept this salary, and feel that I had to grind out something funny every day whether I felt like it or not, I would last about a month if I was lucky.' But he went some months later, and the result demonstrated how little he knew of his own resources. Devere, rotund and amiable, beamed upon all, sipped his corn straight, and rarely spoke. Occasionally some eye would wander to the big clock on the wall. This action would be resented and another round ordered. Field had a ham sandwich. Visscher was dissecting a pig's foot, discoursing learnedly of its complex ramifications in the matter of joints. Devere and Nye nibbled cheese and crackers. At 3 A.M. we concluded with more or less unanimity to adjourn. Then we sat down and had another, and then just one more. Then Field tried to sing 'Auld Lang Syne.' Visscher improvised a bass which became a falsetto on the third bar. At 3.30 A.M. we passed through a small door to the side street. We all escorted Nye to his hotel. Field gave the night clerk a wink and taking a key from his desk he led the way to the bar. As we lined up Devere took an old programme from his pocket and began scribbling on the back of it. As he finished, and just as we raised our glasses, he pushed it along the bar to Nye, who in turn passed it along to Field, who read it aloud. I still have that scrap of paper, and this is the legend dimly penciled on its back:

"'Did you ever go into a beer saloon,
And drink and drink and drink,
And then sit down on a dry-goods box,
And think and think and think?
And think perhaps you wouldn't drink.
And drink, perhaps, till you couldn't think.
And then look in the mirror
And knowingly wink,
Then go round the corner
And take another drink.'

"Last week, at the beautiful plot of the Actors' Fund in Evergreen Cemetery I stood beside the newly made grave of 'Big Bill Devere.' Could he have stretched forth his giant arm he could almost have touched the ivy on the grave of dear old John Woodward, the author of California through Death Valley and the famous old song, dear to every old Californian, 'The Days of '49.' John Woodward in his peculiar line was a superb actor, yet as an actor he is scarcely remembered. But as the author of 'The Days of '49' his fame will last on the Pacific Coast at least so long as there lingers a memory or a tradition of

"'The days of old, the days of gold,
The days of '49.'

"And as I stooped to place a flower upon the grave of W. Devere this thought came to me: Among the five hundred men and women resting here there are some whose fame has filled two continents. There are men who within our memories have stood as the foremost representatives of our art; women whose genius and beauty have held in thrall the hearts of thousands of their country men and women, now in their prime, yet to-day they are forgotten. As an actor W. Devere is scarcely remembered. But twenty years from now, in some public or private library, or some obscure bookstall, in the heart of civilization, in some Australian camp or Klondike gold field, some one who never heard of Big Bill Devere will pick up a little volume, begrimed, perhaps, and yellowed with age, and will read 'Two Little Busted Shoes,' and 'Jim Marshall's New Planner,' and 'Parson's Box,' and the tramp poet of the West will live again; again 'the tangible record of his gifts' will move to wholesome mirth or force the silent tribute of a tear."

The tragedian and the tall man sipped their Pommord thoughtfully. The fat comedian gazed into his empty glass and sighed.

"Nothing in his life became him like the leaving it," said the tragedian. "Poor Devere! he had the physique of a giant, the heart of a child. His closing days were most impressive. His gentleness and his gratitude to the few friends who remained loyal and constant to the end were most touching."

"Gentlemen," the comedian at last began, "do you think it would be possible to get some very black liquid in a dark bottle with a purple label and a black seal? Something to preserve the atmosphere. The ante-mortem and post-obit tendencies of this post-prandial hour are truly inspiring. Will you pardon me if I contribute to the general gloom?"

The tragedian refilled the glasses and said he felt equal to anything. The tall man said that the mournful character of his fat friend's funny stories should certainly tend to keep him in line with the trend of conversation.

"This harrowing tale is also about a literary cuss. There was much in his life that was touching. But it is your reference to gratitude that touches me so near. I knew him well, Horatio. Peace to his ashes."

"Sad that your acquaintance should have resulted so fatally to your friend," said the tall man.

"In fact," continued the fat man, ignoring the passing sarcasm, "we all knew him. Indeed, he was so well known that I shall not use his name, lest we be overheard and quoted. We will simply call him the Colonel. The Colonel was for many years dramatic critic on a daily paper. Strange to say, the Colonel did not wear glasses, for the reason, probably, that his criticisms were not of the vitriolic kind. The Colonel was also a playwright. That is, in common with his tribe, he thought he was. Anyway, he wrote a play and got a well-known actor with stellar ambitions to put it on the road. This was something like twenty years ago. I was in the cast. It was launched in a nearby Eastern town for two nights. The Colonel was present to work it up through the Associated Press. He was also in L. 1 E., ready to respond when the audience called for the author. The readiness was all. They didn't call. I had most of the fat, and the comic man went remarkably well—for Connecticut. After the play the author, star and two or three members of the company convened in the star's room at the hotel. The Colonel was full of confidence. The star and his manager realized the purely negative quality of the play. The Colonel appeared particularly taken with my performance. He said all sorts of nice things and was going to write a play at once fitted to my unique talents and make me famous before I knew it. Then at 2 A.M., as the others were retiring, he asked me to walk down to the depot with him and see him off for the city. I was flattered, of course. We stopped a couple of times on the way down, just by a sort of intuition, as it were; I don't think either of us suggested it. However, I paid both times, while the Colonel was fumbling about his clothes. On the platform just as the train whistled he touched me deftly for ten. 'Don't forget to look in the *Bugle* to-morrow,' he said from the platform of the car as the train pulled out. The *Bugle* was the paper on which the Colonel was employed as critic. I was hurt, not by the loss of the ten, but by the let down to my self-esteem. The Colonel had said so many nice things about my work, and intimated that I would have a great send off in the Associated Press dispatches and in the *Bugle*. Then the intimation about fitting me with a play. And then the common, vulgar touch for ten, only ten. The ghost perambulated for two weeks, and for ten more we existed. The end came in Kewanee, Ill., and we were back on Fourteenth Street again just in time to catch one of Johnny Brown's Thanksgiving snaps for Rahway or Elizabeth. I ran into the Colonel on the corner of Fourth Avenue. He mechanically steered me into Charley Collins' Criterion. We had two rounds, and I paid the usual 'dollar five, please.' The Colonel roasted the star, damned the agent and crucified the manager. They had killed his play. His great mistake had been in not insisting upon making me the star after the opening night. I felt it coming and moved toward the door. But it was only for five. I compromised on eighty-five cents.

"'Don't forget to look in the *Bugle* this evening,' said the Colonel as he turned the corner. I looked, and sure enough there was a three-line personal announcing my return to the city after a successful Western season in the Colonel's great drama, etc. I continued on speaking terms, and I might add on touching terms, with the Colonel for many years. There was something magnetic and irresistible in the Colonel's touch, and when he cracked the bones of your fingers in his clammy paw, and hurried away saying, 'Don't forget to look in the *Bugle* to-morrow,' you somehow felt that he had done you a favor. As I ascended in the professional scale, approaching that unique pinnacle which I now monopolize, the Colonel gradually sank in the social scale. His name was no longer on the staff of the *Bugle*, and his familiar figure no more haunted the Rialto. Some months ago there came to me at this club a dispatch. It came collect 86 cents. It told me that an old friend had just passed away in a nearby Long Island town. Would I please come at once, etc. I went. I found a cheap, mean cottage, meagrely furnished. A crying, hungry-looking woman, poorly clad, an emaciated body covered with a sheet. No friend, no neighbor, no doctor, no undertaker, no money, no bread. Absolute poverty and destitution. The weeping widow said that during his last hours he had mentioned my name and told her to wire me. Not a neighbor had entered the place. I called upon them. 'They are such queer folks,' said one. 'None of us knew them,' said another. 'The woman repelled us,' said a third. I aroused their sympathies. They went to the house and took charge. I ordered the undertaker. I sent the grocer, the butcher, the baker and the milkman. I ordered coal. Then I returned to the city and began to hustle. He had belonged to several secret and beneficial societies, but had been dropped by all years ago for non-payment of dues. At the Press Club it was the same. Yet all chipped in liberally. The Actors' Fund sent money and paid the expense of the burial. For twenty-four hours I worked as I never worked before. I returned to the little town. There was a large funeral. Many went from the city. There were plenty of flowers. The widow seemed quite cheerful. As I stood beside the casket, before the services began, she asked me if I thought he looked natural. I said he did. She said he didn't look natural to her. 'He was so fond of his pipe,' she said. 'He was always smoking.' I tried to console her by saying of course the Colonel himself is not here now, etc. I don't think I made my meaning quite clear; anyway she looked at me in a peculiar way. Then she went on to say that the Colonel always spoke of me so touchingly. This caused me to think of several things that I didn't say.

"A perfunctory burial service was read in a perfunctory manner by a perfunctory little man. We placed the Colonel tenderly, reverently away in the little village plot, and we covered his grave with beautiful flowers. Two dear, good, motherly women of our profession remained over night to console the widow. I paid all bills, and putting the balance of the money and checks I had collected in an envelope I placed the same in the widow's hands and departed. The total amount collected was nearly $800.

"Two days later, while reading in my room, I was informed that a lady wished to see me in the reception room. It was the widow. She wore elaborate and expensive mourning. She did not rise, she did not offer me her hand or greet me in any manner. She simply said in severe, chilling tones, 'I have come for an accounting of the money you collected from my husband's friends.'

"The blow was a stunner, but I live to tell it.

"Luckily, I had made careful memoranda of everything. I excused myself for a moment and returned with an itemized list, together with receipts for all bills paid. She took them abruptly and left the room, saying 'You will hear from me.' I did. Three days later came this, on heavy-rimmed mourning paper: 'Sir, I find the figures you gave me are correct.'

"That's all, and, gentlemen, this story is history. Recent history, and not fiction. That letter is framed and ornaments the wall of my room. I keep it ever before me as a reminder of the beautiful pathos of human gratitude.

"And now, gentlemen, in conclusion, if at any future dinner your reminiscences become mortuary, as upon this occasion, you will pardon me if I decline to unlock the sepulchres of memory and disinter my deeply buried thoughts."

MILTON NOBLES.

ENGAGEMENTS.

Recent engagements by Chase and Lister: Clint and Bessie Robbins, who will be featured again next season in A Runaway Match; Grace Burdette, and Edwin Krafft.

E. J. La Sainte, W. A. Gillette, and Nellie Robson, for A Girl of the Street.

Helen Tracy, with Bertha Galland.

The following people have been engaged to support Daniel Sully the coming season in The Chief Justice, Louise Everts, Maud Sinclare, Robert Dudley, Frank Bryan, William D. Reid, William F. Kohman and Etehl Carpenter. Mr. Sully will produce his new play, Our Pastor, abut Dec. 1.

Al. Lester and Maude Kellett closed a successful season of forty-one weeks as comedian and soubrette with Corse Payton Comedy company, J. T. Macauley, manager, and are presenting their travesty act on the J. W. Gorman park circuit. They have signed with Charles E. Blaney for next season, supporting Lottie Williams in Only a Shop Girl.

Helen Aubrey, for leads with Frank Dudley.

Lorena Tolson, for soubrettes with Frank Dudley.

Daniel Dore has been engaged by Mayer and Grasheim to arrange the music for their melodramas, Her Mad Marriage and A Doctor's Crime.

A partial list of engagements for A Trip to Egypt, a new musical comedy, by C. Herbert Kerr, under the management of the Shea Amusement Company, is as follows: Daisy King, Madeline Marshall, Phœbe Cardownie, Mrs. Edward Craven, Frank E. Morse, Barry Maxwell, Max Reynolds, Will Reynolds, Eddie Craven, Taylor Williams, Grant Hoag, Bert Richardson, Harold Hoag, Gertrude Flatley, Catherine Bruce, Elaine Hall, Kittie Joslyn, Maude McLaughlin, Alice Hyatt, Isabelle Allaire, Nellie King, Pearl King, Mabel Vashti, Louise Karr, Hilda Eldrige, Gladys Holt, Minerva Hall, Ida Sturgis, Jeanette Patterson, Viola Lewis, Ethel Stanley, Katie Eldrige, Mamie Rockwell, and Bertie Sears.

George T. Meech, by Wagenhals and Kemper, for the Blanche Walsh company.

Frederick Bishop, to sing the baritone role in Wang when the opera is taken to London next season.

Charles Howard will be with Ward and Vokes, as Ikey Lock, again next season.

Marguerite Hayden, daughter of the late Manager William R. Hayden, as leading woman with Chauncey Olcott for next season.

Elizabeth Fox, with Gus Bothner for The Bunch of Keys company for next season.

Frank Todd, stage-manager of The Maid and the Mummy, formerly with Jerome Sykes in The Billionaire and Foxy Quiller, has been engaged by Hamlin and Mitchell to stage the new version of Babes in Toyland.

Waldo Whipple has signed with John J. Murray, for the Murray and Mackie company, for principal comedy and specialties for the coming season.

J. N. Hartman and wife (Edith Ward) have been re-engaged by Manager J. J. Coleman, to support Harry Beresford in his new comedy for next season. Miss Ward will hereafter be known professionally as Edith Hartman.

Helen Fiske, last season with Rowland and Clifford's attraction, The Gamekeeper, has signed for the lead in Charles E. Blaney's production of The Child Slaves of New York.

THE ELKS.

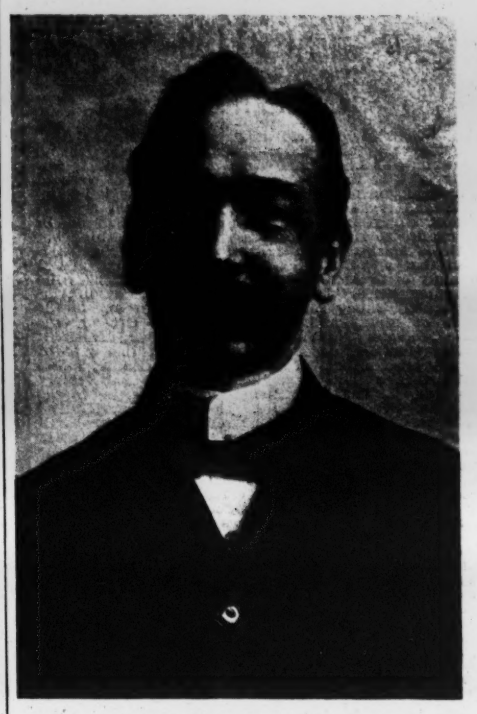
The new club house of the Elks at Iowa Falls, Ia., and one of the finest in the country, was formally dedicated on June 27. Several hundred members of national and State reputation attended. Grand Exalted Ruler Joseph T. Fanning, of Indianapolis, and C. E. Pickett, Past Exalted Ruler, of Waterloo, as well as other prominent Elks, spoke.

A new lodge was instituted at Burlington, Vt., recently with over a hundred members. Dr. J. Holmes Jackson was elected head of the order. Over a hundred visiting Elks from Plattsburgh and Rutland were there to help the good work along and they helped it.

The Springfield, Mass., lodge dedicated their handsome new club house June 21. Champe S. Andrews, of New York, Exalted Ruler of the lodge of the metropolis, made the address. The dedicatory ode was written by C. T. Melvin, with music by J. B. Mullen, formerly of this city. A large number of guests from all over New England were entertained.

The Officers of Lancaster, Pa., Lodge of Elks instituted a new lodge at Harrisburg, Pa., June 17 and initiated a class of 140 into the order. Grand Exalted Ruler Fanning was present. A magnificent banquet was served in the evening, at which Hon. Lyman H. Gilbert acted as toastmaster. Meade Detwiler, Esq., ex Grand Exalted Ruler of the order, who inspired the movement for the new lodge, while on a bed of sickness was elected Exalted Ruler of Harrisburg Lodge, No. 12. The whole fraternity bowed in grief when he died the next day of appendicitis.

REFLECTIONS



The Louisiana Exposition has given to the stage a new and successful extravaganza and has added another name to the list of successful playwrights. The extravaganza is Louisiana, a spectacular production which has been put on at Delmar Garden in the World's Fair city at a cost of $50,000. The playwright is Hiram W. Hayes, for a number of years the dramatic critic of the St. Louis *Post-Dispatch*, and one of the most observing and fair-minded of dramatic writers. Mr. Hayes has written several things for the stage during the past three or four years, but had never attempted anything in the extravaganza line until his present work. The novelty of the new extravaganza and the fact that Mr. Hayes has given to the stage a lot of characters never before seen in a lyric work are the two things most strongly commented upon by all who see it. Another point which pleases the public as well as those versed in stage productions is that while the work is an extravaganza it also tells a historical story in such few words and in such an incidental way that it never makes the piece heavy nor detracts from its sprightliness. In brief, Louisiana will in many respects stand as a model of the novel and unique in the extravaganza line. While Mr. Hayes is a resident of St. Louis he is a New Yorker by birth, a graduate of the University of Rochester and a newspaper man of extended reputation, having filled prominent positions on newspapers in Chicago, Toledo, Rochester, and Kansas City, as well as in St. Louis. He is also an author of several interesting juvenile stories, one of which is now running in serial form in a popular magazine. He has also written a number of vaudeville sketches, one of which is at present furnishing the chief entertainment in a World's Fair concession. His juvenile act, The Six Katy-Dids, was one of the hits of the vaudeville stage last season. Mr. Hayes is engaged in writing another lyric work with an Indian setting somewhat similar to one of the scenes in his Louisiana, but with an altogether different atmosphere. Mr. Hayes has spent several years in Mexico and the Southwest and is well fitted, therefore, to handle such a subject.

Miller and Conyers' Our New Minister company made one of the longest jumps of the season. The company left Tacoma, Wash., June 27, and arrived in Chicago on June 30, a run of about 2,600 miles.

Mabel Lloyd is in the city, after visiting relatives for the past few weeks in St. Louis.

Paul Wayne Grether, when he closed his season with the Glaser Stock company in Toledo, Ohio, left for St. Louis to witness the Fair. While there he was stricken with typhoid fever, but the doctors hope to pull him through.

Mr. and Mrs. Joseph De Grasse (Ida May Park), who have been cruising for a fortnight on their yacht *Tremain*, returned to town last week to begin preparations for their next season's tour in Hamlet and The Merchant of Venice.

A son was born to Mr. and Mrs. Forrest Huff (Elfreda Busing) on June 25.

The 100th performance of The Dictator was given at the Criterion Theatre last Tuesday night. No souvenirs were given, nor was John Barrymore in the cast.

Piff, Paff, Pouf celebrated its 100th performance at the New York Casino last Tuesday night. This week it is at the New York Theatre, where it will remain for the Summer.

Joseph Bambick, a reputed theatrical manager, of 360 West Forty-seventh Street, was put in the insane ward at Bellevue Hospital last Monday, suffering from locomotor ataxia. He entertained the delusion that he was wealthy.

James K. Hackett says that he will appear next season in a dramatization of Winston Churchill's novel, The Crossing. Louis Evan Shipman will dramatize it.

Mrs. Leslie Carter fell ill in San Francisco last Monday, and the Grand Opera House, where she was playing, closed until Wednesday evening. Mrs. Carter has been suffering from nervousness. Her illness became so serious on Tuesday last that her attending physician, Dr. J. D. Whitney, forbade her even to talk of resuming her theatrical work for some time, and her engagement was consequently canceled.

Captain Hugo de Bathe, husband of Lily Langtry, was a passenger on the *Sierra*, which arrived in San Francisco last Monday from Australia. He had been traveling in the Samoa Islands for two months, and while there had a queer design tattooed on his leg. A few days later blood poisoning appeared, and he may lose his leg.

Lord Rosebery unveiled a bas-relief portrait of Robert Louis Stevenson in St. Giles' Cathedral, Edinburgh, Scotland, on June 27. The bronze tablet is the work of the American sculptor, St. Gaudens, the funds for which were subscribed in America and Great Britain. In the course of his remarks Lord Rosebery said the true memorial to Stevenson would be in the school he had founded.

Mary Baker is visiting her sister, Della Ranney, at Roxbury, Mass. During July they will tour the Maritime Provinces, giving concerts at the principal resorts.

No lithographs or window hangers will be used in Montreal next season, as the J. B. Sparrow Amusement Company has decided to do away with them and use more space in the newspapers instead. The change has been decided upon on account of the censorship established in the customs department of the Dominion Government. All paper going into Canada is rigidly inspected, and much of it that passes muster in other places is forbidden to be posted.

Victor H. Schafer and A. W. Cross will star Otis B. Thayer and Gertrude Bondhill for five years, opening early in August in Sweet Clover. They will tour to the coast.

Helen Courtney, late stock star of the E. V. Phelan company, has returned to New York, owing to the closing of the Davis-Boyle Stock company in Rochester, N. Y. She is going to Paris next week.

Grace Van Studdiford has not been engaged by Weber and Ziegfeld to succeed Lillian Russell in the Music Hall next season, as reported.

IN OTHER CITIES

SAN FRANCISCO.

The Oliver Morosco co. at the California June 19-26 gave the very funny farce-comedy by Sidney Grundy, The Prince of Liars, and scored a success, and it certainly is to be regretted that this is the last week of their engagement. The co. have done some delightful work, and it has not been any one or two people's success, every member of the co. having had his or her chance to show their versatility, and nothing but credit is marked down against them. It is not frequent that an all-star cast is presented to us, and it certainly is to be regretted that the performances did not enjoy better patronage. The situations in this screamingly funny farce are well brought out in the hands of Mr. Gould, who enjoys the title of the Prince; Frank MacVickers, as his friend Omerod; Amelia Gardner, as Mrs. Hummingtop, the wife of the gay husband known as the royal fabricator; Phosa McAllister, as the annoying mother-in-law; Harry Mestayer, as her son; Elsie Esmond, as the Circus Girl, and Thomas Oberlie, Theresa Maxwell, and Bessie Bacon in the remaining roles. The theatre will close for the rest of the Summer and will reopen, after having been thorough renovated, on Aug. 7 for the regular season.

It was a good old melodrama June 21-27 at the Central, with a large cast in The Lights of London. The performance on Monday night was a benefit to L. R. Stockwell and the house was packed to the doors. The hit of the evening was made by Mr. Stockwell, who was seen in the role of Jarvis the Thespian. Julia Blanc had the character role of Mrs. Jarvis. Mayall was acceptable in the part of Harold Armitage. The scenic effects were exceptionally attractive. Next week, The Power of the Cross

For the last week of the present stock co. at the Alcazar Lovers' Lane was presented June 20-27. The co. has had many successes to its credit, but it would be hard to find a play so perfectly suited to the talents of the many principals as this one. Mr. Durkin, as the Rev. Thomas Singleton, is well cast, and the tone of earnestness in his speech is just what is required for this role. Miss Block, as Mary Lamkin, the new school teacher, was seen in a role which is not exactly suited to her, but this did not keep her from giving a bright and interesting performance. The part that stands out pre-eminent, and the one which taxes the best in any actress, is the role of Simplicity Johnson, cleverly portrayed by Frances Starr. It would be hard to find any one who could do the part better, and it certainly is a credit to this clever girl, who has done such good work this season. Annie Mifflin, who has played many parts in this play in Eastern productions, was especially engaged for the role of Mrs. Hosea Brown, and gave a finished performance. Miss Crosby was delightful as the lovelorn schoolma'am. Mr. Osbourne was seen in the role of the village grocer, and, besides the regular co., many people were especially engaged to fill in the many characters. White Whittlesey and co. will begin a Summer stock season 27 in Soldiers of Fortune.

The presentation of Robin Hood at the Tivoli on June 19 brought out many of the music lovers, and it is the opinion of all that the performance was one of the most creditable things ever given at this house. The opera required careful work. The Tivoli management left very little undone to make the opera a success and have truly succeeded. The engaging of such people as Kate Condon, Edith Mason, Baron Berthald, John Dunsmure, and William Simms was a great undertaking, for these people are all high salaried artists and, of course, there is always a chance for a failure, but not so with Robin Hood. The houses have been crowded since the opening performance. Edith Mason is not new to us, but returns with her voice just as melodious and sweet as ever. Miss Condon is an ideal Alan-a-Dale, and her "Oh, Promise Me" called for many encores. William Simms, as the Sheriff, reminds one greatly of Barnabee. Baron Berthald's Robin was a creditable work, and it has been a long time since we have had such artistic singing. Cunningham did the "Brown October Ale" song with much dash and was loudly applauded. The opera is in for a long run.

E. H. Sothern is in his second week at the Columbia June 19-26 in The Proud Prince, and has been playing to good houses. Next week the theatre will close and remain so until the coming of Ethel Barrymore, who comes for a two weeks' engagement in Cousin Kate on July 11.

On Monday night, June 20, Fischer's Theatre was the scene of the presentation of Judson C. Brusie's latest burlesque, The Mormons, and it proved a very entertaining performance. The situations are extremely funny and bring forth many a laugh. The music is by Lee Johnson and Will Carlton. The songs are very catchy, and many are already being hummed and whistled. Yorke and Adams and Al. Fields have the comedian roles and make much of the fun. Edward Clarke, whose baritone voice had pleased so many in the last production, has a good song in "Let All Obey." Alton has a good tenor solo in "The Seminole." Miss Aug was again the particular hit of the evening. Her imitation of Elfie Fay, the crazy soubrette, was almost funnier than the original. Fieda Gallick, who has just returned from the East, was especially engaged for the leading role, and in her songs and specialties delighted the many friends who had come to see her after her Eastern successes. The Radium Girls had a very bewitching new dance. Dorothy Morton joins the co. in a week, when a new burlesque will be given.

Mrs. Leslie Carter in Du Barry is drawing big audiences at the Grand Opera House. Many people have been twice to see this marvelous production, and the second time the interest in the play is just as keen as the first. OSCAR SIDNEY FRANK.

DENVER.

The week beginning June 26 is the last week of Amelia Bingham's engagement at Elitch's. She will spend the remainder of the Summer East perfecting her arrangements for her own co. of the Winter. Following her comes Maud Fealy in The Cavalier, and at the termination of Miss Fealy's engagement Ida Conquest will take up the leading role. The Broadway Stock co. remains unchanged and will complete its Denver engagement Aug. 27. At Manhattan Elery's Band, which comprises the membership of Rivela's old Italian band, still attracts greatly. It is said that Rivela is now on his way to New York to obtain musicians for his band, which is billed to play here at the corner of Colfax and Broadway. It does not seem possible to get members and sufficient practice in time to make a creditable showing. June 28 the Sweet Singers of Sweden come West from the World's Fair and appear for one night at the Orpheum.

The Frisky Mrs. Johnson at Elitch's filled the picturesque theatre each day of the week beginning June 19. Amelia Bingham was at her best and was ably seconded by Henry Woodruff, who as Lord Bertie Heathcote was natural and thoroughly enjoyable. He is fast becoming the matinee idol of the season. The play was adapted to the actors; they all did well, and it was a better presentation than that of last Winter when Amelia Bingham's own co. acted it. Little May Buckley, as the weak wife, still further ingratiated herself into the confidence and respect of Denver audiences. Bruce McRae upheld a "man-among-puppets" part as if to the manner born. Grant Stewart, as "Maxcy, dear" brought down the house. His own personality was completely obscured in the French grimaces of his dodo part. The dignified, quiet gentleman disappeared, and we laughed and pitied, forgetting that this was but a play. It is impossible to criticise Theodore Roberts. He enters whole-souled into all that he does, and as Professor Chardley, who understood women, was as enjoyable as ever. The little touch that shows the artist was apparent in the Page boy as acted by Arthur Hoyt. Miss Field and Emmet Shackelford were servants worth at least $150 a month to any household. And nothing could be better done than the old professor's flirting wife by Miss Tracy, and the woman trying to lose her husband by Nellette Reed. Mackay held his end up with enthusiasm and took us back to the old fool college days. Frederick Perry has not had attractive parts, but the fact that he makes the unlikable characters assigned to him so detestable is the highest tribute to his acting.

The Broadway tried Charley's Aunt for the week beginning June 19. The revival took. Every seat in the house was sold each night. Charley's Aunt is horseplay pure and simple, a flimsy plot, but everybody laughed and seem to enjoy it all. It was only toward the end, when Emily Wakeman makes the real Charley's Aunt so refined and lovable, that the acting of Walter Thomas, as a woman, grows coarse and less interesting. Robert Drouet and George Christie alternated the part of college boys in first-class style, while Janet Ford and Katherine Grey were most attractive in their turtle dove delineations. By the way, Miss Ford is decidedly making good in Denver. She plays her roles as they should be played, and no false notes jar the auditor. Miss Grey is sincere in her acting and very good indeed, but she is not becoming generally popular, and the secret of it is this: Stock co. audiences, seeing the same actors each week, study them. To a great many it appears as if Miss Grey had something on her mind to worry her, as if outside affairs were never quite dismissed. It is but an impression and is no one's business, except inasmuch as it crops into her acting. The really popular actor of the co.—the ultra, ultra, persimmon favorite—is Spottiswood Aiken, and as Stephen Brettigue he lives up to his reputation. His stage personality and the parts assigned him are greatly accountable for this, and all his acting is so apparently frank and open and so effortless that it is bound to appeal.

ST. PAUL.

Augustin Daly's clever comedy, The Great Unknown, was presented admirably by Percy Haswell and the George Fawcett co. at the Grand Opera House June 23-25, and was heartily enjoyed by good sized and appreciative audiences at each performance. Miss Haswell as Etna Jarraway is given her best opportunities and displayed surprising versatility in bringing out the humor both of situation and dialogue. Miss Haswell is perfectly natural, full of life and vim, and surrounds herself with an infectious enthusiasm which is thoroughly delightful, notably in the last act, when she executed a cake walk in a very clever manner, so spontaneously natural that she was obliged to repeat it. Alfred Hudson, Sr., was happily cast as Jeremiah Garraway. His work was very human, natural and thoroughly enjoyable. Mr. Hudson shared honors with Miss Haswell. Agnes Everett as Mrs. Arrabella Parraway contributed an entertaining impersonation and lent to the role marked individuality. Emily Rogers was pleasing as Pansy, Etna's sister, and made much of the part. Regan Hughston was energetic and satisfactory as Cousin Ned Dreemer. De Witt C. Jennings was vigorous and convincing as the O'Donnel Don, and created mirth provoking scenes with the young widow, Mrs. Shirley Munkittrick (Evelyn Vaughan). Molly Brady was decidedly good as Aunt Penelope. Creditable work was offered by Frank Craven as Duke of Mull, Low Ethel Leighton, Anita Carroll, and Allen Fawcett. The play was staged attractively. The attraction offered by the George Fawcett co. for the week 26-2 was Dion Boucicault's interesting Irish drama, The Shaugraun. On the opening night a large and appreciative audience thoroughly enjoyed a very creditable presentation of the drama and applauded the players liberally. Percy Haswell as Claire Ffolliott gave a very pleasing interpretation of the role. Miss Haswell was especially good and imparted a zest and vim to the character that was very interesting in her scenes with the English Captain Moleneux. Charles Wyngate, a new leading man, appeared to advantage in the role of Captain Moleneux. Mr. Wyngate is an actor of marked dramatic ability, and he played the Captain with discretion and created a very favorable impression. Alfred Hudson, Sr., was distinctly good in the role of Father Dolan. Frank Craven won marked favor in his excellent impersonation of Con, the Shaugraun. Regan Hughston's Robert Ffolliott was a very creditable portrayal. George Schraeder gave a praiseworthy and convincing impersonation of Corry Knickela. De Witt C. Jennings offered good work as Harvey Duff. Agnes Everett was a pleasing, vivacious and natural Moya. Evelyn Vaughan was a delight in her interesting portrayal of Arte O'Neal. C. A. Gay gave an exceedingly clever portrayal of Mrs. Kelly, Con's mother. Alfred Hudson, Jr., Edwin Evans, Alfred Hudson, Sr., Emma Rogers, Anita Carroll, Richard French, and John Brown made the most of their parts. The play was finely staged and the scenery and settings were picturesque and realistic. The George Fawcett co. is the best stock co. seen in St. Paul for a long time. Percy Haswell is an intelligent and charming actress and is a pronounced favorite with St. Paul theatregoers. Manager George Fawcett, an actor of marked dramatic ability, is also a favorite with us. The co. is becoming more popular and receiving larger patronage weekly. Dr. Jekyll and Mr. Hyde and Catherine will be presented 2-9.

Circus Day was a gala day in St. Paul 28. The immense tents of the Ringling Brothers' Great Shows were packed to capacity at the two performances given. The Ringling Brothers Shows embrace the most complete circus and animal show seen in St. Paul for a long time, and the excellent performances gave general satisfaction. The street parade was the largest and most gorgeously equipped circus parade ever seen here. GEORGE H. COLGRAVE.

MONTREAL.

In spite of a big opposition from the circus and hot weather the Una Clayton Stock co. opened June 27-2 at the Francais to a very good sized house and made a most favorable impression. As Nell Gwynn Miss Clayton surprised even her admirers, and she has many in Montreal, and was enthusiastically applauded throughout the performance. Francis Morey was good as King Charles. William Beckwith did capable work as Jack Hart. Bertine Robison made an excellent Duchess of Portsmouth, and George Lund made the most of Buckingham. Billy Walsh was amusing as the landlord and did a clever specialty between acts. Leah Starr also did a good specialty. The play was well staged and costumed. Miss Sherlock Holmes 4-9. Miss Clayton will produce 11-16 for the first time on any stage a new play specially written for her by W. A. Tremayne and Irving L. Hall, in which she expects to star shortly.

The New York Opera co. at the Arena strengthened the already good impression made in The Isle of Champagne by their performance of El Capitan 27-2. Sousa's stirring march music was interpreted with lots of swing and go. Claude Amsden was a satisfactory Don Medigua, though rather lacking in unction. W. J. McGraw was an amusing Pozzo. Hilliard Campbell was a good Count Verrada. Mae Kilcoyne made a charming Estrelda. Lois Garneau was a handsome Isabel and sang the tuneful numbers allotted to her in capital style. Hazel Davenport was an excellent Princess Marchansa. The chorus are particularly well drilled and do very thorough work and the opera was tastefully staged.

The Innocent Maids was the closing bill at the Royal. This is the last week of the old Royal, and the work of pulling it down has already commenced. The owners, however, state that an almost entirely new structure will be put up in its place, with all modern improvements. Who will be the lessee or what the policy of the house will be has not yet been announced. J. B. Sparrow's present lease does not expire till May 1, 1905.

Forepaugh and Sells' Circus exhibited to big business 27, 28 on the Exhibition Grounds.

For the closing week of the National Francais Manager Gauvreau gave the house to his employes for a big benefit. La Grace de Dieu (Pearl of Savoy) and Aveugles, the one-act drama by W. A. Tremayne and Jeanne Lorraine, lately played with success for the play competition, formed the bill.

Bertine Robison, who has been for three seasons leading lady with the Aubrey Stock, will not return to that organization next season. Miss Robison has played two stock engagements in Montreal and has always proved herself a conscientious and thoroughly reliable actress. W. A. TREMAYNE.

KANSAS CITY.

H. Guy Woodward's Stock co. is making quite a hit at the Auditorium, where they have been playing now for some three weeks. The average attendance has been good and seems to be increasing with each succeeding week. The Octoroon was the offering for the week of June 26-2 and proved very popular. Mr. Woodward assumed Nat Goodwin's old role of Salem Scudder and scored a most decided hit. Eva Lang carried the title-role in a most satisfactory manner, being frequently applauded, while Walter Marshall, as George Peyton, also deserves praise. Thomas Davies played Jacob McClosky in a forceful fashion and was the recipient of many hisses. Reginald Barker, as Whanotee, the Indian, was well received. Lulu McConnell, Robert Burgess, Mark Fenton, Florence Craig, and Beth Madison were very satisfactory in smaller parts. Specialties between the acts by Helen Lavison, Lottie Salzberg, Mona Marshall, Lulu McConnell, and Robert Burgess all won generous applause. The Galley Slave 3-9.

Daly's New York Minstrels proved a very popular attraction at Electric Park June 26-2, drawing large crowds both afternoon and evening. The performance was given in the open air, the sounding shell used for the band concerts serving as a stage, this in itself being quite a novelty. The show opened with the usual chorus, and was followed by the solos and specialties, Joe Hughes, Charles Whyte, Emil Subers, Jimmie Cowper, and Edgar Allen all making hits with their vocal numbers. A dancing turn by Russell and Locke and imitations by W. J. Daly were also well received. The second half of the entertainment, consisting of the vaudeville numbers, was given in the German Village. Another feature of the week was the diving act of Harry Russell, the one-legged cyclist, who dives into a shallow tank of water while riding at a high rate of speed. The numerous concessions all fared well, as usual.

The usual large crowds journeyed out to Forest Park June 26-2 to enjoy the beauties and amusements of the place. Herr Granada was retained for another week and gave his thrilling high wire performance twice daily. The scenic railway, aquarama, miniature railroad and other amusements continue to the same big business. The admission charge of ten cents, inaugurated the first of the season, has been omitted except for Sundays and holidays.

D. KEEDY CAMPBELL.

PROVIDENCE.

The first Shakespearean production ever undertaken by an Albee Stock co. was given at Keith's June 27-2 with splendid success and to large houses. The play selected was Romeo and Juliet, and the parts were assigned as follows: Romeo, John Craig; Juliet, Lillian Lawrence; Mercutio, Francis Byrne; Friar Lawrence, Frank Losee; Tybalt, William H. Turner; Capulet, William F. Owen; Lady Capulet, Jane Rivers; Paris, George Fisher; Peter, Robert C. Turner; Nurse, Helen Reimer; Balthasar, Maud Love; Apothecary, Percy Winter. The play was handsomely mounted and played most satisfactorily. Aristocracy 4-9.

Master and Slave, another melodrama with thrilling incidents, served to draw good houses at the Empire June 27-2. Dot Karroll, Louis Leon Hall, Kathryn Purnell, and James Kennedy were the favorite players. A Man of Mystery 4-9.

The co. that played The Invaders at the Providence Opera House last week closed its season June 25, and the Summer seasons at the Providence Opera House and Imperial Theatre now live in memory only. The remaining members of the Evesson-Buhler cos. have a testimonial benefit advertised for evening 29 at the Providence Opera House, through the courtesy of Colonel Wendelschaefer. Among those scheduled to appear are Madeline Besley, Margaret Dibdin Pitt, Harold Mordaunt, Howard Hickman, Bertha Bell Walker, and others.

At the open-air theatre at Crescent Park June 27-2 the Beggs Stock co. gave The Gambler's Wife, with vaudeville trimmings.

On the evening 27 Keith's patrons were given photos of Francis Byrne, a very popular member of the Albee Stock co.

The Dot Karroll co. at the Empire will shortly produce a comedy called A Daughter of the South.

Manager Lovenberg, of Keith's, is planning this season to give, when it is possible, every member of the Albee Stock co. at least one week's vacation during the season, and it is being proved that they work with renewed interest and life after a week of rest and recreation. HOWARD C. RIPLEY.

MILWAUKEE.

Following Miss Hobbs, in which Florence Rockwell scored another decided hit, the Thanshouser co. put on The Prisoner of Zenda at the Davidson June 27 before a large and enthusiastic audience. Eugene Moore played the leading roles of Rudolf and Rassendyll splendidly, his portrayal of the two characters being one of the best that he has offered. Florence Rockwell was so thoroughly delightful in the part of Flavia that her many admirers feel an additional pang of regret that she is so soon to leave our midst. Albert Brown was good as Black Michael, and Colin Campbell gave an admirable rendition of Colonel Sapt. Among the best of the lesser roles mention should be made of the excellent interpretations of J. Francis Kirke as Earl Rassendyll, J. Kyrle MacCurdy as Fritz, Grace May Lamkin as Antoinette de Mauban, and Virginia Maxwell as Amelia. The other roles were indifferently played, some of the many minor parts being so badly represented that the production suffered greatly in consequence. Charles Squires again drew attention through his most excellent scenic work. The Thanhouser co. will reopen the Academy 4 with Captain Jinks of the Horse Marines. Academy patrons look forward to the opening with the keenest pleasure, as Eva Taylor, a former leading woman of the co., will make her reappearance in a special engagement of four weeks.

Brooke's Band closes the last week of a most successful engagement at the Exposition Hall 2.

Phinney's United States Band opened a brief engagement at Pabst Park 25, and attendance was good.

The Star Theatre closed for the Summer 26, and Manager Trottman will try to enjoy a well earned vacation.

Eva Taylor has been besieged since her arrival here by many old friends and admirers anxious to welcome her back to Milwaukee.

Your correspondent at this point joined the ranks of Benedicts 1, Angela De Bona, the well known local singer, being his "partner in crime."

CLAUDE L. N. NORRIE.

SEATTLE.

Our New Minister, seen here last season, when it scored a hit, returned to the Grand Opera House June 19-22. Audiences were almost as large as could be expected at this season of the year, and every one present seemed to be afforded the utmost enjoyment by the performances. Many, in fact most, of the cast of last year return with the present co. Ernest Hastings as the New Minister, and Fred Mower as Bartlett, the postmaster, were the principal newcomers, and both gave entire satisfaction. Joseph Conyers, Charles Stedman, John Barker, Louis Fierce, Grant Foreman, John P. Brown, Phila May, and Clara Rainford were all seen here last season, and all scored the same individual hits that they did then. Maude Adams, seen for the first time here in a stellar role, delighted two good sized audiences 24, 25 with her excellent performances of Babbie in The Little Minister. The play has been seen here a number of times before, but, of course, the leading part was never played so well as by the star who created the part. The co. was thoroughly adequate almost throughout, and the performance, as a result, most pleasing. E. H. Sothern 6-9.

The Seattle Theatre was dark 19-25. Next attraction is Mrs. Leslie Carter July 27-30.

The Summer stock co. at the Third Avenue pleased patrons of that house 19-25 with The City of New York. Roanoke 26-3.

The Ed Redmond co. concluded a long season at the Alcazar with performances of A Man of Mystery and Davy Crockett 19-25. The Redmond co. now go to the People's Theatre, Vancouver, B. C., for a Summer season and are to return to the Alcazar later. Wiedemann's Big co. will open for a season at the Alcazar 26-3 with Down in Egypt and A Pair of Tramps for their first week's bill. RODNEY D. WHITE.

BUFFALO.

The Two Orphans was presented in a very creditable manner by the Baldwin-Melville Stock co. at the Star June 27-2. Emile Melville as Mother Frochard easily carried off the honors of the performance. Lucia Moore and Laura Alberta as Henrietta and Louise, and Mr. Forbes as Pierre, were seen to excellent advantage. Next week Barbara Frietchie.

There is a rumor about town that Mr. Baldwin has secured the Teck Theatre for the season of 1904-1905, and will run a stock co. throughout the season.

Plans for the handsome theatre which B. F. Keith is to erect here are now in Buffalo and will be filed at once with the Bureau of Building.

Thomas Duncan, the pioneer stage-manager, who was for many years connected with Meech Brothers, died after a short illness on 28. Mr. Duncan played with the elder Booth, Forrest, Cushman, and many more of the old celebrities. P. T. O'CONNOR.

NEW ORLEANS.

At the Athletic Park the Wells-Dunne-Harlan Musical Comedy co. continue their successful engagement. A composite bill was the feature for week June 26-2, in which comedy work, dancing and singing figured. John W. Earle, Dan Murphy, Tony Hart, Marie Fanchonetti, Kitty Hope, Agnes Marsh, and Lilly Marsh contributed to an entertaining performance. "Little Chip" and Mary Marble in a burlesque on a Recorder's Court were very clever. The attendance has been satisfactory.

J. M. QUINTERO.

OMAHA.

The Ferris Stock co. continue their Summer engagement at the Boyd. Business for week of June 26 opened as usual to large and well pleased audi-

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Under Two Flags,
Sapho,
The Cat and the Cherub,
The Divorcons,
Strange Adventures of Miss Brown,
Passions' Slave,
Parsifal,
Zorah,
The Unknown,
Gypsy Jack,
Wooing of Mrs. Van Cott,
How London Lives,
The Resurrection,
Humanity,
The Governor of Kentucky,

My Sweetheart,
Becky Bliss,
Little Miss Mab,
The Little Boss,
A Texas Girl,
Child of the Streets.
Girl from Vassar,
} Soubrette Leads.

King of the Opium Ring,
An African King.
The Mormon Wife,
Thelma,
An Orphan Heiress,
Don Caesar de Bazan,
The World Against Her,
Michael Strogoff,
Monte Cristo,
A Bachelor's Honeymoon,
A Heart of Stone,
The Man in Uniform,
Her Fatal Love,
The Shadow of a Crime,
Her Wedding Bells,
The Game of Life,
The Heart of New York,
Tommy Atkins,
Man's Work,
One of the Many,
When Greek Meets Greek,
Captain of the Nonsuch,
Denise,
Carmen,
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olces with Man and Master as the offering, in which the leading members of the co. are seen to advantage. The Belle of Richmond will be the bill for the last half of week.

At Courtland Beach some twelve or fifteen thousand were in attendance 26. The Diving Elks, Trixie, balloon ascensions, and Nordin's Orchestra are the leading amusement features. Now that the weather is warming up the beach is fairly well filled.

Kilpatrick Brothers' Show is at Krug Park, and, as usual, the grounds were crowded 26. The Looping the Loop feature is thrilling in the extreme.

J. R. RINGWALT.

CLEVELAND.

Max Faetkenhaner's beautiful new Summer resort, Euclid Avenue Garden Theatre, will be given over to operas and musical comedies for the balance of the season, beginning 4. The opening bill will be The French Maid. The co. includes a lot of old favorites, who have sung at Haltnorth's in past seasons, such as Eleanor Kent, Josie Intropidi, Bertha Holly, Ethel Intropidi, Charles M. Holly, and others. Alex Spencer will direct the orchestra and the chorus will be large and well trained under the stage direction of J. J. Jaxon.

All the Comforts of Home held the boards at the Colonial Theatre June 27-2, and was given a good presentation by the Vaughan Glaser Stock co. The Wife 4-9.

An appropriate bill will be given by the Baldwin-Melville Stock co. at the Prospect Theatre 4-9, Paul Revere being selected. The differences having been settled, the Baldwin-Melville Stock co. will play on indefinitely.

At Haltmorth's Garden Theatre The Girl from Paris was the attraction 27-2, and will be followed by The Belle of New York.

Bostock's Animal Arena comes back to Manhattan Beach, opening 4. WILLIAM CRASTON.

CORRESPONDENCE

ALABAMA.

MOBILE.—MONROE PARK THEATRE (M. McDermott, mgr.): George R. Baker has retired from the Thorne-Baker Opera co., and under the name of the Daise Thorne Opera co., with her own good self as sole manager, this co. put on La Perichole and Paul Jones June 19-25; performances were in every way satisfying. Each role was well taken care of, and the patrons well showed their appreciation; attendance fair. Faust and Mikado 27-2.

MONTGOMERY.—PICKETT SPRINGS CASINO (E. E. Winters, mgr.): Heisman Stock co. June 20-25. Plays: Camille, An Actor's Romance; continue to draw large crowds; great satisfaction; credit is due Manager E. E. Winters for the excellent productions, as business is uniformly large. Heisman Stock co. 27-2. ——ITEM: Chauncy Southern has arrived and will play leading juveniles with Heisman Stock co. Donna Sol is also an addition to the Heisman Stock and will play soubrette parts.

HUNTSVILLE.—CASINO PARK (J. L. Shallcross, mgr.): McGuinnes-Woodruff co. June 27-2; large and well pleased audiences. Plays: A Dashing Young Widow, For a Million.

ARKANSAS.

PINE BLUFF.—FORREST PARK THEATRE (M. E. Bloom, mgr.): Boston Ideal Opera co. June 21-25; fair business. Operas: Said Pasha, La Mascotte, Pirates of Penzance; co. pleased and sang each opera well.——ITEM: Owing to rain above co. was transferred to Elks' Theatre last three nights, electric fans being placed in house. The co. has been retained for another week.

LITTLE ROCK.—FORREST PARK (Charles T. Taylor, mgr.): Taylor Stock co. in Taken from Life June 20-25 and The Whirl of Society 27-2; good business; moving pictures by Tally Brothers scored hit. ——ITEM: Beginning July 4, high-class vaudeville show will succeed the Taylor Stock co.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): Maude Adams in The Little Minister June 17; most interesting play of season; house entirely sold out. Mrs. Leslie Carter in Du Barry 12-14.——YE LIBERTY THEATRE (H. W. Bishop, mgr.): Bishop Stock co. in My Friend from India June 26-26; attendance greatly improved. Frank Bacon, George Bloomquest, and Bennett Southard very good in leading roles. The Silver King 25-3.——ITEMS: There has been a change in Star Vaudeville Theatre, which in the future will be known as the Empire Theatre and will be under the management of Joseph Muller.—Landers Stevens has been engaged to play leads with the Bishop Stock co. and will be seen in several of the latest dramatic successes. Maurice Stewart, Mina Gleason, and Oza Waldrop are also additions to the co.

LOS ANGELES.—MASON OPERA HOUSE (H. C. Wyatt, lessee): Ethel Barrymore July 24-27.——BURBANK THEATRE (Oliver Morosco, lessee): Big crowds wanted to see Brown's in Town June 19-25, and the production pleased every one. Neill-Morosco co. in Aristocracy 26-2. Mrs. Leslie Carter 4-9.——GRAND OPERA HOUSE (Clarence Drown, mgr.): Uncle Tom's Cabin did a big business June 19-25. Dora Thorne 26-2.——CASINO THEATRE (Wyatt and Morosco, lessees): Jack and the Beanstalk was well put on June 19-25 and the attendance was splendid. La Mascotte 26-2. D. W. CARLTON.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, mgr.): E. H. Sothern in The Proud Prince June 8; appreciative audience; performance and co. excellent. Maude Adams in The Little Minister 16; large audience; closed house for season.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, lessee and mgr.): Gratton and De Vernon Stock co. in Leah the Forsaken June 13-15 and A Prince of Liars 16-18 pleased well filled houses.

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): Nobles Dramatic co. June 20-25; fair business; good co.

LA JUNTA.—THEATRE (W. S. Talbert, mgr.): Lillian Mason Repertoire co. June 30-2.

GEORGIA.

MACON.—CRUMP'S PARK THEATRE (Bruce Conquer, mgr.): Ina Lehr Stock co. June 20-25 in Ingomar, The Moonshiners, The Wolves of New York; well pleased houses. A Daughter of the Regiment 27 drew well and pleased.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): Vaudeville June 20-25; good business and production.——RIVERSIDE PARK (John Fischer, mgr.): Margarita Fischer co. in The New Tutor June 19-25; good play and business.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, mgr.): Richards and Pringle's Minstrels June 23; poor co.; good house; closed season.

ILLINOIS.

DANVILLE.—WAYSIDE PARK THEATRE (Matt Kussell, prop.; Syd Sylvester, res. mgr.): James F. Green Comedy co. June 27-2 in repertoire is nightly playing to capacity, giving great satisfaction.—— ITEM: Manager W. L. Kelley, of the Grand, has had the opening of the stage enlarged from 38 to 50 feet.

INDIANA.

RICHMOND.—GENNETT THEATRE (O. G. Murray, mgr.): Van Dyke and Eaton Stock co. June 20-25 pleased capacity. Plays: Carmen, Faust, Across the Desert, Camille, Under Sealed Orders, A Lion's Heart.

MICHIGAN CITY.—WASHINGTON PARK THEATRE (A. Cook, mgr.): Great Barlow Minstrels June 27-2 opened to crowded houses. Mr. Coborn, the manager, deserves great credit, for his co. is the finest that has appeared at the park this season.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Irving French co. June 23-25 in A Runaway Wife, An Irishman's Troubles, O'Moore's Courtship; fair business; pleased audiences; closed season.——ITEMS: Manager Ellsworth left 25 for Pollock, S. D., to look after his ranch interests near that place.—Ex-Mayor Ellis D. Robb, of Eldora, who is well known to many of the profession on account of his connection with daily, local and dramatic press, returned home 24 from Chicago, where he served as a sergeant-at-arms in the Republican National Convention.—Dorothy Grey, of the Irving French co., is playing the leading roles this Spring, Mrs. French being out of the cast, resting at her home in Chicago.—Jerry Herzell, formerly with Down by the Sea co., has joined the North Brothers' Comedy co., to act as stage-manager and play character parts.—Rev. Edwin Cantrell, a former well known minister of Chicago and Indianapolis, recently scored a success in the role of Iago during an amateur performance of Othello in Northwestern Iowa. Mr. Cantwell is a firm believer in the fact that the pulpit and the stage have a work in common and should labor side by side in the presentation of the great truths that have been evolved since the dawn of creation.—The Catholics of Davenport consider the recent action of the Mayor in suddenly closing all the opera houses in the city as an affront. All arrangements had been made to hold the graduating exercises of the Sacred Heart Cathedral School at the Burtis Opera House, when the Mayor suddenly issued an order closing the house and refused to rescind it for this event.—For the first time in the history of the city, Cedar Rapids is to have a vaudeville theatre, which was opened 20. It is under the management of Manager Webber, of the Auditorium.—The "Theatre News" is the latest Western candidate for dramatic support. The publication hails from St. Paul. FRANK E. FOSTER.

ONAWA.—OPERA HOUSE (William D. Brown, lessee and mgr.): Zanton (magician, wizard and mind reader) June 22, 23; fine parlor entertainment; clever performance; audience well pleased; business fair.—— ITEMS: Manager Brown will open the Opera House for the regular season about the middle of September, with a first-class minstrel co. if possible. Some important changes in the interior arrangements are contemplated before the season begins.—The Western Iowa Dramatic circuit has recently been organized, with Charles L. Early, Sac City, president; Miss M. E. Robertson, Sioux City, manager Opera House, Cherokee, vice-president; William D. Brown, Onawa, secretary and treasurer. The towns of Onawa, Le Mars, Cherokee, Ida Grove, Sac City, Carroll, and Denison, Ia., will form the circuit.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): Girard Stock co. June 20-25; fair business. Plays, same as week previous: My Jim, Heart of Kentucky, The Fatal Card, Dr. Jekyll and Mr. Hyde, Kidnapped. The Irving French co. 27-29.—— ITEM: The Girard Stock co. disbanded here June 26, after a two weeks' stand at Brown's Opera House. The co. was organized a few weeks ago to play a season of two months, but on account of poor management failed to make the season profitable. The people received all the salary due and left for their homes Sunday evening. The scenery was shipped to Mankato.

KEOKUK.—CASINO (Matt Kusell Amusement Co., mgrs.): Gibney-Weed Stock co. June 20-25 in The World Against Him, Prince of Liars, Lights o' London; good business. Same co. 27-2.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): Ethel Tucker Stock co. June 23-25; good business; satisfactory co. Plays: Woman Against Woman, East Lynne, Wanted the Earth.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): Maude Adams in The Little Minister 6.

KANSAS.

IOLA.—GRAND THEATRE (C. H. Wheaton, mgr.): Stock co. in Lady Audley's Secret June 20-23; closed season.

LOUISIANA.

SHREVEPORT.—PARK THEATRE (Ehrlich Brothers, mgrs.): Albert Taylor Stock co. June 19-25 in A Hot Time, The Streets of New York, A Gilded Fool; good attraction to good crowds. Albert Taylor Stock co. 26-2. Lyric Opera co. 2-9.

MAINE.

PORTLAND.—FAMILY THEATRE (James E. Moore, manager): Byron Douglas co. in Prince Karl June 27-2; good attraction and attendance. The Belle of Richmond 4-9.——CAPE COTTAGE PARK THEATRE (E. V. Phelan, mgr.): E. V. Phelan Opera co. in The Mikado June 27-2; excellent attraction; big business. Jack and the Beanstalk 4-9.——PEAK'S ISLAND, GEM THEATRE (C. W. T. Goding, mgr.): The Moth and the Flame to good houses June 27-2. Charley's Aunt 4-9.——RIVERTON PARK (E. A. Newman, mgr.): Tuxedo Specialty co., drawing big crowds, June 27-2; good bill.

BANGOR.—CITY HALL, OLDTOWN (Woodman and Gordan, mgrs.): Katharine Rober Stock co. closed June 20-25, having presented to large and pleased audiences A Soldier of the Empire, Roxana's Claim, Monte Cristo, Indiana Folks, A Girl from Montana, Cinderella, The Child Stealer; co. and performances excellent. Parada (local) 6-8. The Hustler 9. Howard Stock 18-23.

SKOWHEGAN.—COBURN OPERA HOUSE (E. N. Merrill, mgr.): Great Brindamoor June 23, 24; two very clever performances; appreciative audiences; Mr. Brindamoor ably assisted by Miss Marshall.

BRUNSWICK.—TOWN HALL (James F. Snow, booking mgr.): French Dramatic co. in La Poudre Aux Yeux June 22; excellent co.; packed house.

MASSACHUSETTS.

FITCHBURG.—WHALOM PARK THEATRE (W. W. Sargent, mgr.): The Ben Greet Woodland Players in As You Like It and A Midsummer Night's Dream June 24, at advanced prices, delighted large and fashionable audiences; matinee attendance 780, evening 1,655, with many hundreds more enjoying the performances from the outside. Whalom Opera co. in The Telephone Girl 20-25 (except 24) pleased crowded houses. Madame Favart 27-2 opened to good business; individual hits were made by Frank Fey, J. G. Gibson, and Harriet Hart. Prince Pro Tem 4-9. The Belle of Tokio 11-16.——ITEM: Ben Greet was fascinated with the Whalom Park Theatre, and stated that the surroundings and stage arrangements for his plays were the best he had ever met with. He was anxious to secure the consent of Manager Sargent to superintend the erection of a similar theatre for him near London if the proper site could be secured.

NORTH ADAMS.—ITEMS: Colonel F. S. Richardson has presented the local Lodge of Elks with a handsome elk's head. It will be placed in the lodge room.—James Sullivan has issued a book containing information regarding Berkshire County and the theatres he manages.—Irwin Garlick, who died at Williamstown 23, was an actor years ago.

SALEM.—MECHANICS' HALL (Harry C. Stanley, mgr.): Jewell-Archer Stock co. June 20-25 in All the Comforts of Home; co. pleased more than in any bill yet; houses improved. Co. in Hazel Kirke 27-2.

MICHIGAN.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, mgr.): Richard Mansfield in Old Heidelberg June 24; S. R. O.; excellent co. throughout; enthusiastic audience; closed season.——JEFFERS THEATRE (T. D. Bamford and Sam Marks, mgrs.): Jeffers Theatre Stock co. in Queenie and The Black Flag 20-25 to fair business. Ten Nights in a Bar Room and The Vagabond 26-2.

CADILLAC.—THE CADILLAC (C. E. Russell, mgr.): Columbia Opera co. in Girofle-Girofla and Dorothy June 27, 28; light houses and co. Rentfrow's Comedy co. 4-6. Rodney Stock co. 25-30.

BENTON HARBOR.—BELL OPERA HOUSE (Fred Felton, mgr.): The Flints (hypnotists) June 21-25 pleased fair audiences. Metropolitan Opera co. 27-2. Hooligan's Troubles 4.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, prop. and mgr.): Maude Adams in The Little Minister 9.

MISSISSIPPI.

NATCHEZ.—BAKER GRAND (Clark and Gardener, mgrs.): Lyric Opera co. June 20-25; co. good; business fair.——CONCORD PARK: Marie Dale co. June 27-3.——ITEM: Yeke Adame, the palmist and magician, has been in city for past two weeks and doing an excellent business.

VICKSBURG.—SUBURBAN PARK CASINO (E. B. Booth, mgr.): Marie Dale co. opened June 12-25; pleased; fine business throughout. Otto Krauss co. opened 26-2 to large audience; co. well received.

MISSOURI.

LAMAR.—OPERA HOUSE (J. B. McGilvray, mgr.): Rudisill Concert co. June 23, benefit of Royal Circle; good business and attraction.——ITEM: Lamar Annual Free Street Fair will run July 4-9. The American Amusements Co., Bundage and Fisher, and G. P. Kemp will furnish the attractions.

MONTANA.

BUTTE.—BROADWAY THEATRE (Dick P. Sutton, mgr.): Richards and Pringle's Minstrels June 19; strong vocal olio, but otherwise a very commonplace show; fair business. Maude Adams in The Little Minister 30. E. H. Sothern in The Proud Prince 13.

HELENA.—THEATRE (F. W. Agatz, mgr.): Richards and Pringle's Minstrels June 23; fair house. Maude Adams 29. E. H. Sothern 15 closes season.

MINNESOTA.

ROCHESTER.—METROPOLITAN THEATRE (J. E. Reid, mgr.): Leon McReynolds co. 4-6. Girard Theatre Stock co. 11-16.

NEBRASKA.

LINCOLN.—THE OLIVER (Zehrung and Crawford, mgrs.): Fulton Stock co., indefinite, so far to good business. Plays June 20-25: The Iron Will, The Factory Girl.——AUDITORIUM (E. L. Remick, mgr.): Innes' Band 27-2.

NORTH PLATTE.—LLOYD OPERA HOUSE (Charles Stamp, mgr.): Euphonia (local) June 20, 21 pleased good houses.

NEW HAMPSHIRE.

BERLIN.—CLEMENT OPERA HOUSE (J. E. Tolman, mgr.): Garside Stock co. June 20-25; good business. The Hustler and the Maid 28; deserving of larger house. Town Gossip 2. Dominion Stock co. 4-6.

DOVER.—CENTRAL PARK (Walter Phillipps, mgr.): Season opened June 27 with the Nashville Troubadours.

NEW JERSEY.

ASBURY PARK.—ASBURY CASINO (Harry Snow, mgr.): Pryor's Concert Band, with Alice Shaw, Wall Sisters, and Continental Quartette, June 25, 26; capacity business.——PARK OPERA HOUSE (H. Garretty, mgr.): Vernon Stock co. 27-2 in Wanted a Wife; very poor business; last week of co.——ITEM: Frank Reggo, of New York, will try comic opera for balance of Summer, giving three operas each week, opening in Faust July 4.

NEW YORK.

UTICA.—MAJESTIC THEATRE (E. D. Eldridge, res. mgr.): His Life for Her's June 27-29. O'Brien the Contractor 30-2. Presented by Ryan Stock co.; pleased large houses.——ITEM: The Davis-Boyle co. severed its connections with the stock co. at the Majestic Theatre 20. At the same time Manager Eldridge announced that Daniel Ryan, the leading man, had assumed control of the co. and that he (Mr. Eldridge) would act as treasurer for Mr. Ryan. The co. then formed assumed the name of the Ryan Stock co. and continued to do a good business. When the Davis-Boyle co. discontinued its engagement at Syracuse Manager Ryan engaged Mrs. Young (Miss Carroll) for the rest of the season for Utica. When he announced the new member to the Shubert Brothers, managers of the Majestic Theatre, they said he would have to be responsible for $200 due Mrs. Young by the Davis-Boyle co. for services while she was at Syracuse. This he refused to do, with the result that his co. will open at Hartford, Conn., 3. J. J. Shubert then organized a new co. for Utica, which includes Margaret Pitt, an old favorite to Uticans, as leading lady. George Spencer will assume the leading male roles, and Laurence Brooks will act as stage director.

SYRACUSE.—BASTABLE THEATRE (H. A. Hurtig, mgr.): The stock co. gave impressive performances of Parsifal June 27-2 to large houses; it was also lavishly mounted. Cumberland '61 4-9.——VALLEY THEATRE (H. S. Daniels, mgr.): Billie Taylor was effectively sung by the opera co. June 27-2 to fair business. Alice Poole, Anne Dale, W. H. Kohnle, and W. H. Pringle were happily cast. Olivette 4-9. ——ITEMS: The Davis-Boyle Stock co. canceled its engagement at the Grand 25 and the house is closed for the season.—Claire McDowell has signed with 'Way Down East for next season.—William Griffin, of Griffin and Marks, a team well known as headliners in nearly all of the principal music halls of Europe, is spending the Summer at his former home here with his mother for the first time in ten years.—Henry J. Yorkey is home for the Summer.—Mrs. E. C. Pettie and daughter Marguerite (mother and sister of Edna May) are spending a few weeks with E. C. Pettie.

EDWARD A. BRIDGMAN.

ELMIRA.—RORICK'S GLEN THEATRE (Herbert Salinger, mgr.): Manhattan Opera co. in Pirate of Penzance 4-9.——ITEM: While the Rorick's Glen Theatre was burning to the ground June 24 its owners decided to rebuild the house. As soon as the ruins were sufficiently cool an army of workmen were placed at work and have been working night and day since. The new playhouse will follow closely the lines of the one burned, which was considered the handsomest Summer theatre in the United States. It will, of course, be impossible to complete it for the present season, but the management has purchased a circus tent and will utilize that as a covering until the theatre has a roof of its own. The engagement of the Manhattan co. will therefore extend to September as originally planned. All of the co. suffered severe losses by the fire. The police authorities believe the theatre to have been set afire, but no arrests have been made.

J. MAXWELL BEERS.

ROCHESTER.—NATIONAL THEATRE (Max Hurtig, mgr.): Business first-class week June 27-2, with Ingomar as the attraction, with Jessie Bonstelle as Parthenia and Paul McAllister as Ingomar, in which roles both made good. The supporting co. are to be commended for their general excellence. The play was handsomely staged, the forest scene particularly beautiful. Janice Meredith 4-9.——COOK OPERA HOUSE (W. B. McCallum, mgr.): The Galley Slave pleased fine audiences week June 27-2. The stock co., headed by Adora Andrews and Bert Lytel, handled their respective characters in a masterly manner. A Rough Rider's Romance 4-9.

J. W. CARRUTHERS.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Owing to their big success the Kingdon-Courtenay co. began a supplementary engagement of three weeks June 27 in Secret Service, which is thought by many to be the best production of the season. The Senator 30-2. On the Quiet 4-9. ——PROCTOR'S (F. F. Proctor, mgr.: Howard Graham, res. mgr.): The Strange Adventures of Miss Brown opened June 27 and is doing a good business. What Happened to Jones is the Fourth of July week attraction. CHARLES N. PHELPS.

TROY.—LYCEUM THEATRE (Burns Gilliam, mgr.): Mortimer Snow Stock co. June 27-2 in When We Were Twenty-one pleased large audiences; Dora Booth as Phyllis received much praise, as also did Mr. Snow as Richard Carewe; the co. is much strengthened by the addition of Arthur Byron. The Ensign 4-9.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, mgr.): Vaudeville June 20-25; packed houses; convention week; thoroughly appreciated. Chicago Stock co. opens eight weeks' engagement 4.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): Dilger-Cornell co. June 20-25 in Princess of Patches, A Southern Romance, Resurrection, O'Moore's Courtship, His Mother's Sin, The Dice of Death; satisfied nice houses.

ONEONTA.—NEW THEATRE (O. S. Hathaway, mgr.; Ralph P. Stoddard, res. mgr.): Dilger-Cornell Stock co. 4-9.

BINGHAMTON.—ROSS PARK (J. P. E. Clark, mgr.): William Josh Daly's Minstrels drew big business June 27-2.

WELLSVILLE.—BALDWIN'S THEATRE (S. F. Sherman, lessee; W. E. Sigel, mgr.): Campbell Stock co. June 27-2.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): Leslie Booth Comedy co. June 27-2.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Josh Spruceby 4. Rosco and Holland's Minstrels 18. Beggar Prince Opera co. 19-23.

OHIO.

URBANA.—ITEMS: Billy S. Clifford, the comedian, who is filling this week at Columbus, spent a portion of last week here looking over his new Clifford Theatre, the walls of which are scaffold high. His brother, Edward Clifford, who will manage the Clifford, was in Dayton last week and contracted for seats and in Columbus contracting for electrical outfitting.—Randolph McAdams, city bill poster, who was at the point of death, is improving every day.

WILLIAM H. McGOWN.

LIMA.—McBETH'S SUMMER THEATRE (J. Russ Smith, mgr.): Nature's Nobleman June 26-29; fine houses and performances. The Black Flag 30-2.—— ITEM: A crowded park car collided with a Western Ohio interurban car 23 and was almost demolished. Wilson R. Tod, leading man with the Murray Comedy co., was slightly bruised, as was also Leona Alfretta, of the same co. Both were able to appear on the stage the same night. Seven non-professionals were injured, three of them seriously.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Garrick Stock co. June 20-25; fair business. Plays: The Village Vagabond, An American in Russia, Moths, Lost Paradise, The Galley Slave, The Young Mrs. Winthrop; good satisfaction. J. N. Rentfrow's Jolly Pathfinders 4-23.——ITEM: Harry Hardy was here June 27 closing contract for Gaskell Carnival co.'s appearance Aug. 1. The street fair is under auspices of Eagles.

PENNSYLVANIA.

LANCASTER.—ROCKY SPRINGS PARK THEATRE (H. B. Griffiths, mgr.; Fred L. Wiener, asst. mgr.): Kilties' Band with vaudeville delighted very large audiences June 25, 26. Vaudeville 27-2. Jack and the Beanstalk 4-9.——ITEMS: Madame Adelaide Herrmann took a vacation in this city 27-2.—The Jack and the Beanstalk co. enjoyed a week's holiday here 27-2.—Manager Griffiths entertained a large number of city officials and members of the press with a chicken and waffle supper at Rocky Springs Park 29.—Edwin H. Lockhart, basso of Carnegie Hall, New York, gave a song recital at the Iris Club here for the benefit of the sufferers of the "Slocum" disaster 28.—The local lodge of Eagles entertained the Kilties after the evening performance 26.

HARRISBURG.—PAXTANG PARK (Harrisburg Traction Co., mgrs.): Paxtang Stock co. June 20-25; good business. Plays: The Sporting Duchess, The Two Orphans; excellently played. Kilties' Band 27-2; excellent business; repeated success of past season.—— ISLAND PARK: Pain's Ancient Rome opens July 4 for a two weeks' stand, under the management of an association of Harrisburg's enterprising citizens. The previous ventures in this line have been uniformly successful, and it is believed that the present undertaking will be no exception to that rule.

ERIE.—MAJESTIC THEATRE (William J. Sell, mgr.): Majestic Stock co. June 23-25 (benefit to members), presenting The Prince of Liars, with Harry Blakemore in leading role, preceded by one-act play, Mine Own Familiar Friend, by Alexander F. Frank; between acts local talent assisted; attendance fair. ——ITEM: This having closed their Summer engagement here, co. left for Detroit, Mich., opening at Avenue Theatre 3.

DU BOIS.—SUMMER THEATRE (Ernst and West, mgrs.): The County Sheriff was presented by the Idlers Stock co. June 27-29 in a very creditable manner, honors being divided between Hattie Laurent and Arthur J. Pickens. The Bowery Waif by same co. 30, 1.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): This place of amusement opens Aug. 4.——PARK THEATRE: Vaudeville June 20-25 to fair business; poor satisfaction. Central Opera co. opened 27-2 with Said Pasha to good house, but very inferior production.

WILLIAMSPORT.—VALLAMONT PAVILION (L. A. Pray, mgr.): Vallamont Stock co. in In Missouri and Roanoke June 20-25; good houses; co. produced Lord Chumley 27-2; well received by enthusiastic audience.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Ben Greet Players, who were to have given four pastoral performances on the grounds of Cloyne House School June 28, 29, were forced by the weather to give the two performances 29 in the theatre. As You Like It and A Midsummer Night's Dream were given on the grounds 28 to good sized and enthusiastic gatherings. Much Ado About Nothing and A Midsummer Night's Dream were presented at the theatre 29 to fair sized audiences, who thoroughly appreciated the charm and beauty of the performances, which were given for the benefit of the Army and Navy Club of the Y. M. C. A.

PAWTUCKET.—KEITH'S THEATRE (Charles Lovenberg, mgr.): Albee Stock co. in The Danites June 27-2; fair business; co. good; audience pleased. Rosedale 4-9.——ITEM: Albee Stock co. will close Summer season 9 and will reopen latter part of August. The season has been a financial success.

TEXAS.

DALLAS.—CYCLE PARK THEATRE (C. R. McAdams, mgr.): Stater Opera co. in repertoire June 20-25; big business. Albert Taylor Stock co. 3-30.—— ITEM: State co. closes six weeks' engagement 2.

VERMONT.

BARRE.—OPERA HOUSE (W. W. Lapoint, mgr.): National Stock co. gave satisfaction to fair business June 20-25. Plays: The Inside Track, For Love's Sake, Two Orphans, The Sleeping City, In the Rockies, Indiana Romance. Rhe Lorraine co. 4-9.——CASTLE PARK THEATRE (Joseph Ossola, prop.): Fannie Wood co. 20-25; good business. Plays: The Victims of Fate, The Old Vermont Home, Chip the Foundling, What Men Will Do, The Western Girl, Fettered by Fate. New York Comedy co. 27-2.

BENNINGTON.—LIBRARY HALL (C. H. Prouty, mgr.): H. Web Chamberlain co. extended their engagement till June 29; business fair last week; co. satisfactory. Plays: For the Mikado, Out in Idaho, A Chicago Tramp, Count of Monte Cristo, East Lynne, Dr. Jekyll and Mr. Hyde, Maud Hillman co. 4-9.

BELLOWS FALLS.—BARBERS' PARK THEATRE (T. F. Kiniry, mgr.): Joseph J. Flynn's Cosmopolitan Specialty co. June 26-2; fair business; good satisfaction. Bennett and Moulton co. 3-16.

VIRGINIA.

RICHMOND.—CASINO (Jake Wells, gen. mgr.; Charles I. McKee, mgr.): Casino Dixie Troubadours June 27-2; co. and business very good. Walter Edwards co. 4-9.

PETERSBURG.—FERNDALE PARK CASINO (William E. French, mgr.): John Fay Palmer's co. in The Power of the Cross June 27; small attendance.

ROANOKE.—CASINO (Allen Jenkins, local mgr.): Century Minstrels June 23-25; excellent co.; nice business. The Fays 27-2.

DANVILLE.—CASINO (Jake Wells, mgr.): Century Minstrels June 27-2; good co. and business.

WASHINGTON.

TACOMA.—THEATRE (Calvin Heilig, mgr.): Maude Adams in The Little Minister June 23; overflowing house; supporting co. and stage settings added to charm of star; first visit to Tacoma; flower season is on now and she was recipient of many beautiful bouquets.——LYCEUM (Dean B. Worley, mgr.): The Buffalo Mystery 19-25; business not heavy; co. and play fair.

WALLA WALLA.—LA VERN'S SUMMER PARK (Vern La Vern, mgr.): Lawrence Stock co. in My Uncle from Japan and A Wife's Folly; co. pleased; good business.

BELLINGHAM.—BECK'S THEATRE (A. C. Seuker, mgr.): Our New Minister June 22; good business; fine performance; E. H. Sothern 4.

WISCONSIN.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): Winninger Brothers' Stock co. June 19-26; popular prices, 10 and 20 cents; good co.; big business. Plays: Pike County Folks, A Jealous Woman, Mother and Son, Clover Dale, Resurrection, Brought to Justice, Alone in Greater New York, An Innocent Sinner. Walton-Pyre Stock co. in Prince

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Karl 1.—LAKE VIEW BEACH THEATRE (Lew Silvers, mgr.): Summer Stock co. in A Woman's Secret 21, 23, 25, 26.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): Prince Karl June 29, Carl Gardner's Vaudeville co. 4. William Owen in Lady of Lyons 7. Jule Walters in A Thoroughbred Tramp 26.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): The Charles A. Gardner Concert co. June 23, 24; fair houses; season closed.

MERRILL.—BADGER OPERA HOUSE (Will T. Seager, mgr.; W. S. Roberts, local mgr.): William Owen in Lady of Lyons 12.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): McAuliffe Stock co, June 21-25. Plays: Wicked London, Shamus O'Brien, Belle of Richmond, Drifted Apart, A Runaway Match, The Winning Hand; fine performances; business good despite many outside attractions. Sheeley and Young's co. in For Her Sake satisfied good houses 27, 28. Roanoke 29, 30. Town Topics 1, 2. Are You a Mason 11-16. Garside, Condit and Mack 25-Aug. 6. Robert B. Mantell 8-13. Katherine Rober 15-27. Volunteer Organist 29-31. Kelly and Bates Sept. 5-7. 'Way Down East 8-10. Fiske Stock co. 12-24.—YORK THEATRE (R. J. Armstrong, mgr.): W. S. Harkins co. in A Night's Frolic 30-2.

WINNIPEG, MAN.—REVERE PARK THEATRE (H. P. Hammerton, mgr.): National Stock co. in Under Two Flags June 20-25; co. disbanded 26. Lennan Theatre co. in Little Nell 27-2.—AUDITORIUM THEATRE (M. Pfeil, mgr.): Willis Stock co. in Idaho and The Circus Girl 20-25.—ITEM: The Theatrical Stage Employes' Union, No. 63, of Winnipeg, have elected W. A. McDonald as their representative at the convention of the International Alliance of Stage Employes, which is to be held at Milwaukee during the week commencing July 11.

SYDNEY, N. S.—LYCEUM (McAdam and O'Connell, mgrs.): Robert B. Mantell June 20-25. Plays: Light of Other Days, Monbars, Dagger and the Cross, Face in the Moonlight, The Secret Warrant, Lady of Lyons; all plays superbly staged and played to biggest business east of Montreal; strong, well balanced co.; by far finest theatrical production ever in this part of the Dominion; dramatic event of season. Fiske Stock co. 1-11.

BRANTFORD, ONT.—AGRICULTURAL PARK (F. C. Johnson, mgr.): Dyffryn Repertoire co. June 20-25 in Ranch 10; fair houses and performances.—GRAND VALLEY PARK (F. P. Haven, mgr.): Our Minister 20-25; performance good; S. R. O. The Circus Girl 27-2.—ITEM: Leslie Palmer, of the Grand Valley Theatre, is ill in the hospital from a fall.

QUEBEC, QUE.—AUDITORIUM THEATRE (A. J. Small, prop.; J. E. Turton, mgr.): Paul Cazeneuve and French co. from Theatre National, Montreal, will open engagement 4.

LONDON, ONT.—GRAND OPERA HOUSE (F. X. Kormann, mgr.): Richard Mansfield pleased good audience with Old Heidelberg June 25; closed season.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, mgr.): Richard Mansfield in Old Heidelberg June 30.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Acrobatic Girls, Eight—Folies Bergere, Paris, France—indefinite.
Adamini and Taylor—Flynn Circuit of Parks, 20-Aug. 27.
Adams and Drew—Young's Pier, Atlantic City, N. J., 4-9.
Adams, James R.—Luna Park, Coney Island—indefinite.
Albertus and Bartram—Circus Varietie, Stockholm, Sweden, June-July.
Alexandria, Mlle.—Luna Park, Coney Island, May 10-Sept. 3.
Alexus and Schall—Keith's, N. Y., 4-9.
Allen and Appleton—Ontario Beach, Charlotte, N. Y., June 27-9.
Allen, Searl and Violet—Freebody Park, Newport, 4-9.
Allisons, The—Pastor's, N. Y., 4-9.
Amalia and Manola—Family, Butte, Mont., June 20-9.
Amsden and Baird—Guvernator's, Atlantic City, N. J., 4-9.
Armstrong and Holly—Casino, Wheeling, W. Va., 4-9.
Ashton, Margaret—Tivoli, London, Eng.—indefinite.
Athos Family—Wodlworth's, Lancaster, Pa., 4-9.
Austins, Tossing—Palace, Sydney, Australia—indefinite.
Bailey and Madison—New York Roof, N. Y., 4-9.
Barrington, Joseph D.—Gardens, Lowestoft, 4-16.
Bartells, The—Proctor's, Newark, 4-9.
Beardsley Sisters—Henderson's, Coney Island, 4-11.
Bender, Lillian—Proctor's 125th St., N. Y., 4-9.
Bennett, Laura—Capitol Hill Park, Hartford, 27-July 9.
Bentley, Musical—Springbank Park, London, Can., 4-9.
Benton, Elwood and Maggie—Pastor's, N. Y., 4-9.
BERGERE, VALERIE—Orph., San Francisco, June 26-16.
Bertram, Helen—Orph., Los Angeles, 4-16.
Bissett and Scott—Keith's, N. Y., 4-9.
Blocksom and Burns—Sans Souci Park, Chicago, 4-9.
Blondelle, Libby—Proctor's 23d St., N. Y., 4-9.
Borani and Nevarro—Avon Park, Youngstown, O., 11-16.
Brennans, The Musical—Hollywood Park, Baltimore, Md., 4-16.
Brinkleys, The—Riverside Park, Montreal, Can., 4-9.
Brittons, The—Woolworth's, Lancaster, Pa., 4-9.
Brott, J. Jefferson—Crystal, Milwaukee, Wis.—indefinite.
Brott and Hall—Bijou, Oshkosh, Wis., 4-9.
Brown and Bartoletti—Springbank Park, London, Can., 4-9.
Brown and Wright—Olcott Beach, N. Y., 1-9.
BROWNE, WHISTLING TOM—London, Eng.—indefinite.
Brownell, Mabel—Keith's, N. Y., 4-9.
Burdette, Madeline—Casino, Savannah, Ga., 4-9.
Burger, Professor, and Son—Novelty, Denver, 4-9.
Burkes, Juggling—Hedricks, Astoria, Ore., 4-9.
Burrows and Travis—Park, Bayonne, N. J., 4-9.
Burton and Brookes—Farm, Toledo, 3-9.
Bush and Gordon—Ramona, Grand Rapids, Mich., 3-9.
Byrne and West—Park, Bayonne, N. J., 4-9.
Cahill, Wm.—Eldridge Park, Elmira, N. Y., 4-9.
Caicedo, Juan A.—Hippodrome, London, Eng.—indefinite.
Cain and Hunter—Henderson's, Coney Island, N. Y., 4-9.
Carlin and Otto—Cedar Point, Sandusky, O., 4-9.
Carrie, Mlle.—Electric Park, Marion, Ill., 4-9.
Carson and Willard—Temple, Detroit, 4-9.
Carter and Ross—Ft. Sheridan Park, Highland, Ill., 4-9.
Chatham Sisters—Edison, N. Yakima, Wash., 4-9.
Cherry and Bates—Summit Park, Utica, N. Y., 4-9.
Christian and Turner—Proctor's, Newark, 4-9.
Christopher—Collins' Garden, Columbus, O., 4-9.
Clarke, John F.—Orph., San Francisco, June 27-9.
Clarke, Wilfred—Saginaw, Mich., 4-9.
Coghlan, Rose—Proctor's, Newark, 4-9.
Colby Family—Forest Park, St. Louis, 3-9.
Cole and Clemens—Doyle's, Atlantic City, June 27-9.
Conway and Leland—Empire, New Cross, Eng., 4-9.
Cook and Harris—Oneida Lake, N. Y., 4-9.
Cooke and Rothert—New Moulin Rouge, Paris, France, 1-Aug. 31.
Coopers, The—Keith's, Phila., 4-9.
Crane, Lawrence—Proctor's 23d St., N. Y., 4-9.
Cubitt's Musical Melange—Lyceum, Long Branch, N. J., 4-9.
Cunningham and Coveney—Fair, Touro, Mass., 4-9.
D's and D's—Blaziers, Portland, Ore., 4-10.
Dalto and Zella—O. H., Chicago, 4-9.
Daly and Kelso—Orph., Seattle, Wash., 4-9.
Daly, Chas.—Orph., Seattle, Wash., 4-9.
Darrow, Mr. and Mrs. Stuart—Gorman's Park Circuit—indefinite.
Datas—New York Roof 4-9.
Davenport, Harry—Keith's, N. Y., 4-9.
Davis and Walker—Proctor's 5th Ave., N. Y., 4-9.
De Graff Sisters—Pastor's, N. Y., 4-9.
De Onzo Bros.—Woolworth's, Lancaster, Pa., 4-9.
De Witt, Burns and Torrance—New York Roof, N. Y., 4-16.
Delaney and Ostella—West Heights Park, Evansville, Ind., 3-9.
Delmore and Darrel—Electric Park, Baltimore, 4-9.
Delmore and Oneida—Keith's, N. Y., 4-9.
Delmore, The Misses—Brighton Beach 4-9.
Derenda and Green—New Star, Portland, Ore., June 27-16.
Dickerson, Charles E.—Olcott Beach, N. Y., 4-9.
DOHERTY SISTERS—Ammont, Moscow, Russia, June 16-16.
Don and Thompson—O. H., Chicago, 4-9.
Donaldson, Geo.—Hanover Park, Meriden, Conn., 4-9.
Dorsch and Russell—Proctor's, Newark, 4-9.
Earle and Earle—Empire, Swansea, Eng., 4-9.
Elinore Sisters—Forest Park, St. Louis, 3-9.
Eltrym, Brooke—Myer's Lake Park, Canton, O., 3-9.
Elwood and Benton—Pastor's, N. Y., 4-9.
Empire Comedy Four—Woolworth's, Lancaster, Pa., 4-9.
Everhart—Cleveland's, Chicago, June 6-10.
Exposition Four—Keith's, Phila., 4-9.
Fantas, Two—Unique, Los Angeles, 4-10.
Favor and Sinclair—Pastor's, N. Y., 4-9.
Fentelle, Harry—Lakeside Park, Dayton, O., 3-9.
Ferguson and Dupree—Saratoga Park, Pottstown, Pa., 4-9.
Fernandez-May Trio—Lucerne, Switzerland, 1-31.
Ferrar and Cole—G. O. H., Grand Rapids, 3-9.
FIELDS, W. C.—Empire, Newcastle, Eng., 4-9.
FISHER, MR. AND MRS. PERKINS—Park, Fort Sheridan, 10-16.
FLETCHER, CHARLES LEONARD—Empire, Johannesburg, S. A., May 28-Sept. 30.
Ford, John—Tivoli, London, June 23—indefinite.
Forrester and Floyd—Springbank Park, London, Can., 4-9.
Foster, Ed—Orpheum, Los Angeles, June 27-9.
Fox, Mae Joyce—Crystal, Milwaukee—indefinite.
Fox, Peggy—Keith's, Phila., 4-9.
Fredo and Dare—Woolworth's, Lancaster, Pa., 4-9.
Frencelli and Lewis—Atlantic City, N. J., 4-9.
Fuller, Ida M.—Follie Marigny, Paris, France, May 2-July 31.
Gagnoux, The—Pastor's, N. Y., 4-9.
Garson, Marion—Shea's, Buffalo, 11-16.
Gasch Sisters—Paradise Roof, N. Y., June 13-9.
Gilmore and Leonard—Woolworth's, Lancaster, Pa., 4-9.
Gilson, Lottie, and Billy Hart—Steeplechase Pier, Atlantic City, 4-16.
Golden, George Fuller—Palace, London, Eng.—indefinite.
Gordon, Cliff—Keith's, Phila., 4-9.
Gordon, Don—Farm, Zanesville, O., 3-9.
Gordon, Gertie—Pastor's, N. Y., 4-9.
Green and Burton—Pastor's, N. Y., 4-9.
Gregory and Lind—Keith's, Phila., 4-9.
Gregsons, The—Ramona Park, Grand Rapids, Mich., 10-16.
Harding and Ah Sid—Park, Bayonne, N. J., 4-9.
Harrington, Dan J.—Casino, Binghamton, N. Y., 4-9.
Hart and Leo—Empire, Nottingham, Eng., 4-9.
Haskell, Loney—London, Eng.—indefinite.
Hawkins, Lew—O. H., Chicago, 4-9.
Hawley and Vass—Unique, San Bernardino, Cal., June 27-9.
Hawtrey, Chas.—O. H., Chicago, 4-9.
Hayes and Wynne—Pastor's, N. Y., 4-9.
Hayward and Hayward—Keith's, Phila., 4-9.
Heclow, Chas.—Fairview Park, Dayton, 3-9.
Heeley and Meeley—Palace, Shaftesbury, London, Eng., 6-25.
HELENA, EDITH—Wintergarten, Berlin, Germany, June 16-15.
Henderson and Ross—Temple, Detroit, 4-9.
Henry and Francis—Pastor's, N. Y., 4-9.
Heron, Eddie—Orph., Los Angeles, June 26-9.
Herrman, Adelaide—Olentangy Park, Columbus, O., 4-9.
Hill, Hamilton—Empire, Shields, 4-9.
Hilton, Harry—O. H., Chicago, 4-9.
Hoch, Emil—Keith's, N. Y., 4-9.
Hoch and Elton—Keith's, N. Y., 4-9.
Holdsworths, The—Springbank Park, London, Can., 4-9.
Hoopers, The—Empire, Leeds, 4-9.
Howard Bros.—New York Roof, N. Y., June 27-9.
Hume, Ross and Lewis—Empire, Shepherds' Bush, Eng., 11-16.
Jerome and Meredith—Proctor's 23d St., N. Y., June 27-9.
Jerome, Nat S.—Ryle Park, Little Falls, Paterson, N. Y., 4-10.
Johnson and Dean—Alhambra, Paris, France, 1-31.
Kelly, Spenser—Keith's, Phila., 4-9.
Kenton, Dorothy—O. H., Chicago, 3-9.
Kildare, Owen—Proctor's 23d St., N. Y., 4-9.
Klein, Ott and Nicholson—Merrymeeting Park, Brunswick, Me., 4-9.
La Rose, Harry—Keith's, Phila., 4-9.
La Tour, Irene—Midsummer Carnival, Trenton, N. J., 4-9.
Latona, Frank and Jen—Empire, Hackney, Eng., 4-9.
Lawrence, Al.—Keith's, Phila., 4-9.
Lelliots, Three—Rocky Point, Providence, R. I., 4-9.
Le Roy and Woodford—Proctor's, Newark, 4-9.
Libbey and Trayer—Mannion's Park, St. Louis, Mo., 3-16.
Lombard, Preston A.—Chestnut Hill Park, Phila., May 30—indefinite.
Lukens, Four—New York Roof, N. Y., June 27-9.
Lydell and Butterworth—Keith's, Phila., 4-9.
McDowell, John G. and Alice—Riverside Park, Saginaw, Mich., 3-9.
McGrath Bros.—Keith's, N. Y., 4-9.
McKissiac and Shadney—O. H., Chicago, 4-9.
Macbans, Juggling—New York Roof, N. Y., June 27-9.
Maddox and Wayne—Park, Bayonne, N. J., 4-9.
Magic Kettle—Proctor's 125th St., N. Y., 4-9.
Maitland, Madge—O. H., Chicago, 4-9.
Majestic Musical Four—Electric Park, Albany, 4-11.
Marcel's Art Studies—Orph., Los Angeles, June 20-9.
Markey and Moran—Proctor's, Newark, 4-9.
Marlo and Plunkett—Springbank Park, So. Bend., Ind., 4-9.
Marsh and Sartella—Proctor's, Newark, 4-9.
Martine and Balmo—Proctors' 125th St., N. Y., 4-9.
Mason and Keeler—Moss and Stoll, Eng., June 28-Nov. 18.
Mason's Society Belles—Park, Bayonne, N. J., 4-9.
Mathews and Ashley—Proctor's 125th St., N. Y., 4-9.
Mayne, Frank—Proctor's 23d St., N. Y., 4-9.
Meredith, Jerome—Proctor's 23d St., N. Y., 4-9.
MEREDITH SISTERS—Aquarium, St. Petersburg, June 29-Aug. 11.
Mills and Elida—Young's Pier, Atlantic City, June 1-Oct. 1.
Mills and Morris—Young's Pier, Atlantic City, 13-Sept. 12.
Mitchells, Three—Keith's, N. Y., 4-9.
Moore and Littlefield—Temple, Detroit, 4-9.
Moore, John—Circus Variette, Stockholm, Sweden, June-July.
Moore, Tom—Place de Republic, Paris—indefinite.
Moran, Pauline—Proctor's, Newark, 4-9.
Mosher's Bull Terriers—Boon Park Circuit, May 30-July 18.
MOTOGIRL, LA CREATRICE—Palais d'ete, Brussels, Belgium, 3-31.
Mowatts, The—O. H., Chicago, 4-9.
Mudge and Morton—Tivoli, Leeds, Eng., 4-9.
Murphy and Willard—Spring Grove Park, Springfield, O., 3-9.
Nice and Coy—Park, Bayonne, N. J., 4-9.
O'Brien and Buckley—London—indefinite.
Olive, Mlle.—Park, Bayonne, N. J., 4-9.
Olson Bros.—Robinson Park, Ft. Wayne, Ind., 3-9.
Onri, Adele Purvis—Southern Park, Pittsburgh, 4-9.
Parson Sisters—Proctor's 23d St., N. Y., 4-9.
Paulinetti and Piquo—Hippodrome, London, April 25-July 9.
Polk and Kollins—Hippodrome, Liverpool, 4-9.
Pucks, Two—Park, Bayonne, N. J., 4-9.
Raymond and Caverley—O. H., Chicago, 4-9.
Rice Family—Gorman's Parks, 4-16.
Richings, Carrie—Pastor's, N. Y., 4-9.
Roatina and Stevens—Proctor's 23d St., N. Y., 4-9.
Robbins and Trennaman—Keith's, N. Y., 4-9.
Robison, J. E.—Hippodrome, London—indefinite.
Rozinos, The—O. H., Chicago, 4-9.
Russell, Phil and Carrie—Oxford Lake, Anniston, Ala., 4-9.
SABEL, JOSEPHINE—Ambassedeurs, Paris, France, May-June.
Sandor Trio—Park, Bayonne, N. J., 4-9.
Sato, O. K.—Tower, Blackpool, Eng., 4-31.
Saxon, Pauline—Glen Forest, Lawrence, 4-9.
Schenck Bros.—Keith's, Phila., 4-9.
Seeley and West—London, Eng.—indefinite.
Seymour and Dupree—Alhambra, Paris, France, June 27-July 31.
Slater and Finch—Monarch, Lawton, O., June 20-4.
Smedley Sketch Club—Robinson Park, Ft. Wayne, Ind., 3-9.
Smith and Campbell—Keith's, N. Y., 4-9.
Stahl, Rose—Keith's, Phila., 4-9.
St. John and Le Fevre—Lakemont Park, Altoona, Pa., 4-10.
St. Onge Bros.—Proctor's 125th St., N. Y., 4-9.
Stein-Eretto Family—Proctor's, Newark, 4-9.
Swickard, Mr. and Mrs.—Edinburg, Scotland, 4-9.
Taylor, Mae—Park, So. Framingham, Mass., 4-9.
Terry and Lambert—Tivoli, London, 4-9.
Thurston, Howard—Willow Grove Park, Phila.—indefinite.
Tomkins, William—Rivermont Park, Lynchburg, W. Va., 11-16.
Troubadour Four—Alameda Park, Butler, Pa., 4-9.
Tsuda—Southern Park, Pittsburgh, 4-9.
Turner's Pickaninnies—Tivoli, Sydney, Australia, May 18—indefinite.
Ushers, The—Springbank Park, London, Can., 4-9.
Vassar Girls, Eight—Chester Park, Cincinnati, O.—indefinite.
Waddell, Fred and May—O. H., Chicago, 4-9.
Watson, Harry B.—Keith's, N. Y., 4-9.
Webb's; Capt., Seals—New York Roof, N. Y., June 27-9.
Weiland—Empire, Bristol, Eng., 4-9.
West and Van Siclen—Point of Pines, Boston, 4-9.
Weston Sisters—Woolworth's, Lancaster, Pa., 4-9.
White and Stuart—O. H., Chicago, 4-9.
Williams and Gordon—O. H., Chicago, 4-9.
Wilson, Hef and Maybe—Steeplechase Pier, Atlantic City, N. J., 4-9.
Wood, Etta—O. H., Chicago, 4-9.
World and Kingston—Empire Palace, Johannesburg, S. A., June 18-July 30.
Ycungs and Brooks—Glendale Park, Nashville, June 27-9.

OBITUARY.

Frank Dana Riddell, the actor, died in Los Angeles, Cal., on June 23, after an illness of three weeks. Mr. Riddell was thirty-five years of age and had been a member of the profession for fifteen years. He was a native of Philadelphia. At the time of his death he was a member of the Ulrich Stock company at the Grand Opera House, Los Angeles. The Elks, of which Mr. Riddell was a member, had charge of the funeral ceremonies. The remains were cremated, according to the last expressed wishes of Mr. Riddell. The dead actor is survived by his wife, Mrs. Emma Riddell.

Thomas T. Bryce, a well-known Shakespearean scholar and formerly a member of the New York Cotton Exchange, died at Bristol, R. I., on June 16, of heart disease. He is survived by one son, Tileston Bryce, of the Hartford "Telegram."

Tommy Doyle, a nine-year-old lad, who had appeared as an extra in several melodramas at the Grand Opera House, was drowned in the North River, in this city on July 1.

William Park Wright, the father of Willard Wright, formerly leading man with James Booth Roberts, died at his home in Philadelphia last week.

THE BLACK PATTI TOUR.

The Greater Black Patti Troubadours are to open their season Monday, Aug. 1, at Asbury Park's new Casino. This building was constructed by the city of Asbury Park at a cost of over $100,000. It is located at the foot of Asbury Avenue, on a large pier extending far into the ocean. It is acknowledged to be perfect in its acoustics, beautiful in its design and one of the finest concert auditoriums on the Atlantict Coast. John J. Nolan, one of the proprietors of the Black Patti Troubadours, who was sojourning with his family at Asbury Park, was asked by the Beach Commissioners to make a proposition for a performance by his company, and as a result the Greater Black Patti Troubadours will inaugurate at this Casino their trans-continental tour of the United States, Mexico, South America and Cuba, a tournee that will involve 30,000 miles of travel for a continuous period of seventy-four weeks. The Troubadours for next season will be augmented and embellished with magnificent costumes, beautiful scenery and one of the most pleasing and popular stage schemes that the proprietors of the Troubadours have ever conceived. One of the distinctive features of the stage entertainment will be a skit called At Looney, Cooney Dreamland, a play upon Dreamland and Luna Park. Sissiretta Jones, the Black Patti, will be the stellar attraction of the Greater Troubadours for next season, and John Rucker, the "Alabama Blossom," reputed to be the funniest colored man alive, will be the laugh provoker. In addition there will be pickaninny dances and coon shouters, augmented by a chorus, who will interpret a kaleidoscope of Offenbach's opera bouffes.

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Born.

HUFF.—To Mr and Mrs. Forrest Huff (Elfreda Busing), on June 25, a son.

Married.

NORRIE—DE BONA.—On July 1, at the Cathedral of All Saints, Milwaukee, Wis., by the Rt. Rev. Isaac Lea Nicholson, D.D., Bishop of Milwaukee, Claude L. N. Norrie, son of the late John S. Norrie, of Dundee, Scotland, to Angela De Bona, daughter of Signor Luigi G. De Bona, of Naples, Italy, all now of Milwaukee, Wis.

Died.

EMMETT.—Daniel Decatur Emmett, at Mount Vernon, O., on June 28, aged 89 years.

RIDDELL.—Frank Dana Riddell, in Los Angeles, Cal., on June 23, aged 35 years.

SERGES.—Madame Amalie Claus Serges, at the Edwin Forrest Home, Philadelphia, on June 29; aged 84 years.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADAMS, MAUDE: Dubuque, Ia., July 6, Kalamazoo, Mich., 9.
ARE YOU A MASON: St. John, Neb., July 11-16.
A RABBIT'S FOOT: Sumpter, S. C., July 5, Columbia 6, Winsboro 7, Chester 8, Yorkville 9, Rockville 11, Charlotte, N. C., 12, Salisbury 13, Statesville 14, Hickory 15, Asheville 16.
A ROYAL SLAVE (Northern; Gordon and Bennett, mgrs.): Racine, Wis., July 30, Manitowoc 31, Reed City, Mich., Aug. 1.
A ROYAL SLAVE (Southern; Gordon and Bennett, mgrs.): Coldwater, Mich., Aug. 1.
BOOM'S FARCE COMEDY (Ed Tanner, mgr.): New Britain, Conn., July 4-9, Milford, Mass., 11-16, South Hanson 18-23.
CARTER, MRS. LESLIE (David Belasco, mgr.): San Francisco, Cal., June 13-July 9.
COLLIER, WILLIAM: New York city April 4—indefinite.
FOR HER SAKE (Sheeley and Youngs, mgrs.): Halifax, N. S., July 4-9.
JACK AND THE BEANSTALK: Lancaster, Pa., July 4-9.
LORRAINE RHE (Harry Markham, mgr.): Barre, Vt., July 4-11.
LOVE WILL FIND A WAY: Oriskany, N. Y., July 11-16.
MANSFIELD, RICHARD (B. D. Stevens, mgr.): Montreal, Can., July 4, 5.
MANTELL, ROBERT B. (Max Zoellner, mgr.): St. John, N. B., July 8-13.
OWEN, WILLIAM: Merrill, Wis., July 12.
SOTHERN, E. H.: Seattle, Wash., July 6-9, Butte, Mont., 13, Helena 15.
TEN NIGHTS IN A BAR ROOM (Walter J. McDonald, mgr.): Oskaloosa, Kan., July 5, McLouth 6, Tonganoxie 7, Perry 8, Rossville 9.
THE HOLY CITY (Eastern; Gordon and Bennett, mgrs.): Kenosha, Wis., July 31, Burlington Aug. 1.
THE HOLY CITY (Western; Gordon and Bennett, mgrs.): Springfield, Ill., Aug. 4, Lincoln 5.
THE HUSTLER: Bangor, Me., July 9.
UNCLE TOM'S CABIN (Frank Walters, mgr.): Princeton, N. J., July 5, Lambertsville 6, Burlington 7, Pennsgrove 9.
UNCLE TOM'S CABIN (Stetson's; Wm. Kibble, mgr.): Decatur, Mich., July 7, Lawton 8, Watervliet 8, St. Joseph 11, Hartford 12, Bangor 13, South Haven 14, Howland 15, Grand Haven 16.

STOCK COMPANIES.

ACADEMY: Washington, D. C.—indefinite.
ALBEE: Providence, R. I., April 18—indefinite.
ALBEE: Pawtucket, R. I.—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
AMERICAN: Sioux City, Ia., June 6—indefinite.
AUBREY (Wm. Davidge, mgr.): Montreal, Can., May 16—indefinite.
BAKER STOCK: Los Angeles, Cal.—indefinite.
BALDWIN-MELVILLE: Buffalo, N. Y.—indefinite.
BALDWIN-MELVILLE: Cleveland, O.—indefinite.
BASTABLE: Syracuse, N. Y., May 16—indefinite.
BELLOWS, WALTER: Denver, Col.—indefinite.
BIJOU THEATRE: Philadelphia, Pa.—indefinite.
BLAIR, EUGENIE: Detroit, Mich., May 9—indefinite.
BOWDOIN SQUARE: Boston, Mass.—indefinite.
BOWSER-CRAVEN: Grand Rapids, Mich., June 6—indefinite.
BRECKENRIDGE, CHARLES: Hot Springs, Ark.—indefinite.
BROADWAY: Denver, Col., June 13-Aug. 27.
BUHLER, RICHARD (Wedgwood Nowell mgr.): Providence, R. I., May 16—indefinite.
CASINO: Holyoke, Mass., June 13—indefinite.
CASTLE SQUARE: Boston, Mass.—indefinite.
CENTRAL (Belasco and Thrall, mgrs.): San Francisco, Cal.—indefinite.
COOK OPERA HOUSE: Rochester, N. Y., April 18—indefinite.
CUTTER AND WILLIAMS: Piqua, O.—indefinite.
DARCY AND SPECK'S: Philadelphia, Pa.—indefinite.
DAVIS-BOYLE: Rochester, N. Y., March 14—indefinite.
DOMINION (E. Mortimer Shuter, mgr.): Sherbrooke, Can.—indefinite.
DURBAN: Montreal, Can., May 30—indefinite.
ELECTRIC PARK: Leavenworth, Kan., June 6—indefinite.
ELLEFORD: Portland, Ore., June 6—indefinite.
EMPIRE: Albany, N. Y.—indefinite.
EMPIRE THEATRE: Columbus, O.—indefinite.
EVANS, BRANDON (Harry Rennels, mgr.): Newport News, Va., May 23—indefinite.
FAWCETT, GEORGE: Minneapolis, Minn.—indefinite.
FERRIS: Minneapolis, Minn.—indefinite.
FERRIS: Omaha, Neb.—indefinite.
FOREPAUGH THEATRE: Philadelphia, Pa., Aug. 15—indefinite.
FRAWLEY, DANIEL: Port Elizabeth, S. A., June 27-July 9.
FULTON STOCK: Lincoln, Neb., June 20—indefinite.
GERMAN THEATRE: Portland, Me., June 20—indefinite.
GLASER, VAUGHN: Cleveland, O., March 14—indefinite.
GRAND THEATRE: Kansas City, Kan.—indefinite.
HASWELL, PERCY: St. Paul, Minn., June 12-Sept. 3.
HUNTER AND BRADFORD'S: Worcester, Mass.—indefinite.
HUNTLEY (J. M. Huntley, mgr.): Atlantic City, N. J.—indefinite.
HYDE PARK THEATRE: Austin, Tex., May 23—indefinite.
HYPERION THEATRE: New Haven, Conn., May 23—indefinite.
KEITH'S: Philadelphia, Pa.—indefinite.
KELLAR (A. M. Keller, mgr.): Nevada, Mo., May 1-Aug. 15.
KENNEDY, JOHN J.: Duluth, Minn., May 23—indefinite.
KINGDON-COURTNEY (E. B. Russell, mgr.): Albany, N. Y., June 27-July 9.
LAGOON: Cincinnati, O., June 12—indefinite.
LAKE-VIEW: Sheboygan, Wis., May 31—indefinite.
LAKEWOOD (Lewis McCord, mgr.): Skowhegan, Me., May 23-Sept. 3.
LYCEUM: Rochester, N. Y., May 30—indefinite.
MAJESTIC: Erie, Pa., June 6—indefinite.
McGUINNESS-WOODRUFF: Huntsville, Ala., May 16-Sept. 1.
MILWAUKEE GERMAN THEATRE: Milwaukee, Wis., June 15—indefinite.
MOROSCO, OLIVER: San Francisco, Cal., May 22—indefinite.
NATIONAL: Winnipeg, Can.—indefinite.
NATIONAL THEATRE: Rochester, N. Y.—indefinite.
NEW GRAND: Springfield, Mass., June 6—indefinite.
PAXTANG: Harrisburg, Pa.—indefinite.
PHILLIPS' LYCEUM (Lewis A. Phillips, prop. and mgr.): Brooklyn, N. Y., Aug. 29—indefinite.
PLAYERS: Chicago, Ill.—indefinite.
PROCTOR'S: Albany, N. Y., May 9—indefinite.
PROCTOR'S FIFTH AVENUE: New York city—indefinite.
PROCTOR'S 125TH STREET: New York city—indefinite.
RYAN, DANIEL: Utica, N. Y.—indefinite.
SHIRLEY, JESSIE: Spokane, Wash.—indefinite.
SNOW, MORTIMER: Troy, N. Y., May 23—indefinite.
SPENCER (Jas. Spencer, mgr.): Wildwood, N. J., June 25-Sept. 10.
THANHOUSER: Milwaukee, Wis., July 7—indefinite.
TUOHY COMEDY: Aurora, Ill., May 29—indefinite.
ULRICH STOCK: Los Angeles, Cal.—indefinite.
VALLAMONT: Williamsport, Pa., June 6—indefinite.
WALLACE: Knoxville, Tenn., May 2—indefinite.
WEST END (Geo. Blumenthal, mgr.): New York city—indefinite.
WILLIS: Winnipeg, Can., May 30—indefinite.
WOODWARD: Kansas City—indefinite.

REPERTOIRE COMPANIES

ALPHA STOCK (Stout and Hodson, mgrs.): Farnham, Can., July 5, 6.
AMERICAN (Oliver Martell, mgr.): Sioux City, Ia., June 5—indefinite.
BRECKENRIDGE STOCK: Hot Springs, Ark., June 19—indefinite.
CHASE-LISTER: Iowa City, Ia., June 13—indefinite.
CHICAGO STOCK: Niagara Falls, N. Y., July 4-Aug. 27.
CURRIER, WILLIAM (Wm. Currier, mgr.): Sherman, Can., June 27—indefinite.
DALE, MARIE (W. M. Martin, mgr.): Natchez, Miss., June 24-July 10.
DILGER-CORNELL: Oneonta, N. Y., July 4-9.
DOMINION STOCK: Berlin, N. H., July 4-6.
DYFFRYN, ETHEL: Brantford, Can.—indefinite.
EMPIRE THEATRE: Columbus, O., May 30—indefinite.
FISKE-STOCK (Fiske and Stock, mgrs.): Sydney, C. B., July 1-23.
FRENCH, IRVING: Charles City, Ia., July 4-6, Osage 7-9, Owatonna, Minn., 11-13, Mankato 14-16.
GARDNER-VINCENT: Point Pleasant, N. J., May 31—indefinite.
GARRICK STOCK: Champaign, Ill., July 2-23.
GARSIDE, CONDIT AND MACK: St. John, Neb., July 25-Aug. 6.
GIRARD THEATRE: Rochester, Minn., July 11-16.
HAMMOND, PAULINE: Barre, Vt., June 27-July 30.
HOEFFLER SHOW (Jack Hoeffler, mgr.): Appleton, Wis., June 6—indefinite.
HOWARD STOCK: Bangor, Me., July 18-23.
HULBERT, LAURA: Kankakee, Ill., June 13—indefinite.
JOHNSON STOCK: Akron, O., July 4-16.
KARROLL, DOT (V. C. Welsh, mgr.): Providence, R. I., May 9-July 9.
LORRAINE, RHE: Barre, Vt., July 4-9.
MARKS BROTHERS (R. W. Marks, mgr.): Christies Lake, Can., April 25—indefinite.
MARKS STOCK (Tom Marks, mgr.): Owen Sound, Can., June 27-July 9.
MASON, LILLIAN: Walsenburg, Col., July 4-6, Monte Vista 7-9.
MATHES, CLARA: Port Arthur, Can., July 11-18.
MILLER-BRYAN (F. F. Miller, mgr.): Baton Rouge, La.—indefinite.
MURRAY AND MACKEY (John J. Murray, mgr.): Parkersburg, W. Va.—indefinite.
NATIONAL STOCK (Chas. R. Schod, mgr.): Keesville, N. Y., July 4-10, Saranac Lake 13-19.
NORTH BROTHERS' COMEDIANS: Mineral Wells, Tex.—indefinite.
OSBURN'S DRAMATIC: Chillicothe, O., June 26-July 9.
PALMER'S STOCK: Petersburg, Va., June 27-July 30.
POWELL-PORTELLO (Halton Powell, mgr.): Devil's Lake, N. D., July 1-6, Lakota 7-9.
PYRE, WALTON, STOCK: Oconomowoc, Wis., July 6, Milwaukee 7-9, Kenosha 11, 12, Waukesha 13, 14, Iron Mountain 15, 16.
REDMOND, ED: Seattle, Wash.—indefinite.
ROBER, KATHERINE, STOCK: Machias, Me., July 4-9, Lubec 11-16, Calais 18-23.
RODNEY: Traverse City, Mich., July 4-9, Cadillac 25-30.
SANFORD'S, WALTER, PLAYERS: Sydney, Australia, June 27-Dec. 10.
TAYLOR STOCK (Albert Taylor, mgr.): Dallas, Tex., July 4-30.
TROY, DONNA, STOCK (Jas. L. Glass, mgr.): Newark, O., June 26-July 9.
VAN DYKE AND EATON (F. Mack, mgr.): Davenport, Ia., July 4—indefinite.
VERNON STOCK (Benj. B. Vernon, mgr.): Bradley Beach, N. J.—indefinite.
WIEDEMANN'S STOCK: Seattle, Wash., June 26-Oct. 8.

OPERA AND EXTRAVAGANZA.

A GIRL FROM DIXIE: St. Louis, Mo.—indefinite.
A LITTLE OF EVERYTHING: New York city June 6—indefinite.
ARORN OPERA: Washington, D. C., May 9—indefinite.
AMERICAN COMIC: Newark, N. J.—indefinite.
BOOM'S OPERA (A. Mayer, mgr.): South Hanson, Mass., July 4-9, Athol 11-16.
CHESTER PARK OPERA: Cincinnati, O., June 20—indefinite.
DUNN, WELLS, HARLAN: New Orleans, La.—indefinite.
GARDEN THEATRE: Minneapolis, Minn., June 20-Aug. 27.
LYRIC OPERA (Harry Leaville, mgr.): Shreveport, La., July 2-9, Meridian, Miss., 11-23.
MANHATTAN OPERA (Herbert Salinger, mgr.): Elmira, N. Y., June 6—indefinite.
ORPHEUM OPERA (Percy G. Williams, mgr.): Brooklyn, N. Y.—indefinite.
PARIS BY NIGHT: New York city July 2—indefinite.
PEPLAN, E. V., OPERA: Portland, Me., June 18—indefinite.
PIFF, PAFF, POUF: New York city April 2—indefinite.
THE BOSTONIANS: Atlantic City, N. J., July 4-25.
THE ISLE OF SPICE: Boston, Mass., May 9—indefinite.
THE MAID AND THE MUMMY: Chicago, Ill.—indefinite.
THE PRINCE OF PILSEN: London, Eng., May 14—indefinite.
THE ROYAL CHEF: Chicago, Ill.—indefinite.
THE SHOW GIRL: Cleveland, O., June 6—indefinite.
THE TENDERFOOT: Chicago, Ill.—indefinite.
THE WIZARD OF OZ: Chicago, Ill.—June 13-July 9.
THORNE-BAKER OPERA: Mobile, Ala., May 30—indefinite.
TIVOLI: San Francisco, Cal.—indefinite.
WHALOM OPERA (Geo. V. C. Load, mgr.): Fitchburg, Mass., June 20-Sept. 3.
WILBUR OPERA (W. H. Fullwood, mgr.): Springfield, Mass., May 23—indefinite.
WILSON, FRANCIS: Philadelphia, Pa., June 27-July 9.
WOODLAND: Boston, Mass., April 25—indefinite.

MINSTRELS.

BOOM'S (Fields and Hansons, mgrs.): Meriden, Conn., July 4-9, New Britain 11-16, Athol, Mass., 18-23.
BRYANT AND SAVILLE'S: Butler, Pa., July 4-9.
FIELDS AND HANSONS: Meriden, Conn., July 4-9.
MARION AND PEARL'S: Saratoga, N. Y., July 4-9.
VOGEL'S (Jno. W. Vogel, mgr.): St. Louis, Mo., May 22—indefinite.

VARIETY.

BOOM'S PANTOMIME (H. Carlton, mgr.): Middletown, Conn., July 4-9, Meriden 11-16, New Britain 18-23.
HYDE'S COMEDY: Lincoln, Me., July 6, 7, Lee 8, 9.
MANHATTAN VAUDEVILLE (Boom's): Athol, Mass., July 4-9, South Hanson 11-16.
RIALTO (S. Bennett, mgr.): Putnam, Conn., July 4-9, Middletown 11-16.
SOUTHERN VAUDEVILLE: Greensboro, N. C., July 5-11.
TRIMBLE'S FROLIQUES: Shreveport, La., July 4-9, Marshall 11, 12, Monroe 13, 14, Camden, Ark., 15, 16, Pine Bluff 18, 19, Helena 20, 21.

CIRCUSES.

BARNUM AND BAILEY: Chillicothe, O., July 5, Dayton 6, Piqua 7, Richmond, Ind., 8, Columbus 9, Peoria, Ill., 18.
BOSTOCK'S TRAINED ANIMALS: Coney Island, N. Y., May 14—indefinite.
BUFFALO BILL'S WILD WEST: Scarborough, Eng., July 5, Darlington 6, Stockton-on-Tees, 7, Middlesborough 8, West Hartlepool 9, Newcastle-on-Tyne 11-16.
CAMPBELL BROTHERS': Marengo, Ia., July 5, West Liberty 6.
DOWNIE'S: New Paltz, N. Y., July 5, Waldon 6, Washingtonville 7.
FLOTO'S OTTO: Laramie, Wyo., July 7.
FOREPAUGH AND SELLS': Chatham, Can., July 9, Brantford 12, Bangor, Me., 25, Bath 27, Burlington, Vt., Aug. 3.
MACKEY'S: St. Louis, Mo.—indefinite.
MAIN'S, WALTER: Norwalk, O., July 5, Monroe, Mich., 7, Mt. Clemens 8, Port Huron 9, Alpena 11, Tawas City 12, Bay City 13, Grayling 14, Cheboygan 15, Petoskey 16.
MUNDY SHOWS: Minneapolis, Minn., July 4-9.
PAWNEE BILL'S WILD WEST: Bath, Me., July 8.
RINGLING BROTHERS': Wadena, Minn., July 5, Crookston 6, Grand Forks, N. D., 7, Grafton 8, Winnifred, Man., 9.
ROBINSON'S, JOHN: La Porte, Ind., July 8.
SAUTELLE'S, SIG: Bellows Falls, Vt., July 5, Brattleboro 6, Palmer, Mass., 7, Westfield 8, Northampton 9.
VAN AMBURG'S: Wagner, S. D., July 5, Bridgewater 6.
VON WOELLNER'S: Marion, Ind., July 4-9.
WALLACE SHOWS: Angola, Ind., July 8.
WELSH BROTHERS': Berlin, N. H., July 5, North Stratford 6, Groveton 7, Lancaster 8, Whitefield 9.

MISCELLANEOUS.

ADAMS', JAS. R., FIRE SHOW: Coney Island, N. Y., May 14—indefinite.
BOOM'S COLORED (John Larkins, mgr.): Milford, Mass., July 4-9, Putnam, Conn., 11-16, Middletown 18-23.
BOSTON LADIES' SYMPHONY ORCHESTRA (Frank W. McKee, mgr.): Atlantic City, N. J., June 1-July 31.
CANADIAN COLORED CONCERT: Hamilton, Can., July 1—indefinite.
CREATORE BAND (Howard Pew and Frank Gerth, mgrs.): Newark, N. J., July 7, 8, Asbury Park 9, 10, Buffalo, N. Y., 11-23, Detroit, Mich., 24, Madison, Wis., 25-30.
DUSS' ORCHESTRA: New York city May 22—indefinite.
INNES AND HIS BAND: Cincinnati, O., July 3-16, Dayton 17-24.
HEIMS, HARRY: Neillsville, Wis., July 5, Greenwood 6, Loyal 7, Black River Falls 8, Grand Rapids 9.
KILTIES' BAND (T. P. J. Power, mgr.): New Brunswick, N. J., July 3-10.
MULDOON'S PICNIC (Boom's; Wm. Mason, mgr.): Milford, Mass., July 18-23.
MUNDY'S CARNIVAL: Brantford, Can., July 4-9.
NEW YORK BIOSCOPE AND SPECIALTY: Granville, Vt., July 5, Hancock 6, Rochester 7, 8.
PAIN'S BURNING OF ROME: Harrisburg, Pa., July 4-16, Baltimore, Md., 18-23, Pittsburgh, Pa., 25-Aug. 6.
PATTERSON AND BRAINERD'S CARNIVAL (A. H. Barclay, mgr.): Cripple Creek, Col., July 4-9.
PHINNEY'S UNITED STATES BAND: Milwaukee, Wis., June 25-July 5, Ft. Wayne, Ind., 6-10, Marion 12, 13, Indianapolis 16-22.
PIERCE AMUSEMENT: Owego, N. Y., July 4-9.
PRYOR'S, ARTHUR, BAND: Asbury Park, N. J., June 13-Sept. 23.
STREET FESTIVAL (Fontaine and Manley): Brantford, Can., July 4-9.

(Received too late for classification.)

AVON OPERA (Frank T. Kintzing, mgr.): Marion, O., July 4-10, Youngstown 11-16.
BARRYMORE, ETHEL: Los Angeles, Cal., July 24-27.
BENNETT-MOULTON: Bellows Falls, Vt., July 3-16.
CELERON OPERA (Frank T. Kintzing, mgr.): Jamestown, N. Y., July 15—indefinite.
CENTRAL OPERA (Leopold Fuenkenstein, mgr.): Beaver Falls, Pa., July 4-9.
EDWARDS, WALTER: Richmond, Va., July 4-9.
HERALD SQUARE OPERA (Frank T. Kintzing, mgr.): Buffalo, N. Y., July 4-9.
HUMPTY DUMPTY: Ft. Wayne, Ind., July 7-9, Indianapolis 11-16.
KINGSLEY-RUSSELL (E. B. Russell, mgr.): New Albany, Ind., July 4-9.
MALLORY, CLIFTON: Lock Haven, Pa., July 12, 13.
OUR NEW MINISTER (Miller and Congers, mgrs.): Chicago, Ill., July 3-23.
OWEN, WILLIAM: Portage, Wis., July 7.
RENTFROW'S JOLLY PATHFINDERS: Piqua, O., July 4-23.
RENTFROW'S COMEDY: Cadillac, Mich., July 4-6.
ROSCO AND HOLLAND'S MINSTRELS: Grand Forks, N. D., July 18.
SARATOGA MINSTRELS (Frank T. Kintzing, mgr.): Saratoga, N. Y., July 4—indefinite.
THE BEGGAR PRINCE: Grand Forks, N. D., July 19-23.
'WAY DOWN EAST: St. John, N. B., July 8-10.

Superior and Safe
X. BAZIN DEPILATORY POWDER
For Removing Superfluous Hair
USED BY THE ELITE OF SOCIETY EVERYWHERE FOR FULLY FIFTY YEARS. SOLD BY DEALERS IN FIRST CLASS TOILET PREPARATIONS, BY MAIL ON RECEIPT OF PRICE 50¢ ADDRESS, P.O.BOX 247, NEW YORK CITY.

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RICHARD W. FORD, Proprietor.

OPEN TIME.

INDIANA.—Columbus—Crump's Theatre, Sept. 1-19, 21-29, Oct. 1-25, 27-31, Nov. 1, 3-10, 12-17, 19, 22-30, Dec. 1-12, 14-21, 23-31.
Richmond—New Phillips' Theatre, in Sept., Oct., Nov., Dec.
IOWA.—Armstrong—Opera House, in Sept., Oct., Nov., Dec.
KANSAS.—Chanute—Williams' Opera House, in Sept., Oct., Nov., Dec.
MISSISSIPPI.—McComb—New Opera House, in Sept., Oct., Nov., Dec.
NEBRASKA.—Fairbury—Opera House, in Sept., Oct., Nov., Dec.
OHIO.—Kenton—Dickson's Grand, Sept. 1, 2, 5-7, 12-14, 19-23, 26-30, Oct. 3-7, 10-14, 17-19, 24-28, Nov. 2-4, 7, 8, 14-16.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Ayers, Addie, Lottie Alter, Margaret Atherton, Darel Ainsworth, Ullie Akerstrom, Charlotte Allen.

Baker, Ella, Madeline Beynard, Rose Braham, Mrs. Guy J. Bennett, Mabel Bardine, Vinnie Bradcerne, Barbara Burns, Mabel Brownell, Edith Blair, Iva Barbour, Emma Barton, Mrs. Geo. Broderick, Margaret Burnham, Nora Bayes, Theresa Baldwin, Monte Blair, Mrs. B. B. Burchell, Frances H. Burnett, Anna Beller, Mae Booth, Eileen Bertelle, Anna Boyd, Ruth Brown, Edna G. Brothers.

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Nugent, Kathleen, Maggie Newell.

Overton, Bessie, Grace Ogden.

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Zoune, Zu.

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Irving, Sidney.

Johnson, Arthur V., Henry Jewett, Orrin Johnson, Alb. E. Juhter, Harry Jackson.

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Northrup, Harry S., Horace Newman, J. W. Nickolds, Rich'd B. Neill, Johnny Nalon, Geo. Neville, Gus Neville, W. P. Newcombe, W. R. Northrup, Geo. E. Nickodem, Jas. A. Nunn, Walter Newman.

O'Day, Billy, Jeff Osborne, Billy O'Brien, J. Edw. Ott, Wm. R. Owen.

Pratt, Chas. E., Phil W. Peters, F. A. Putz, J. C. Powell, Wm. F. Payson, Chas. E. Power, A. E. Palamatier, Fred'k Paulding, Roy Penalton, Chas. P. Price, Louis Peters, Jno. Fay Palmer, Max Plohn, Wm. Patten, Fred W. Peters, Sidney Perrin.

Rutledge, Arthur L., Geo. Robb, Jr., F. A. Reinhard, W. J. Romaine, Fred J. Racine, McKee Rankin, O. H. Rap, Fred'k Roberts, Frank Raymond, Wm. L. Raynore, Robt. Riddell, Wm. F. Rochester, Fred Raymond, Louis J. Russell, David Reed, Chas. F. Riggs, H. S. Raleigh.

Sweatman, Harry, Russel Snoad, Ed J. Shanahan, Harry Schedel, Herbt. Sears, P. H. Sullivan, Percy Sharpe, Geo. H. Sullivan, Robt. Sampe, H. Reeves Smith, Edmond St. Clair, Geo. Sumner, Gilmore Scott, Joe W. Spears, Willis P. Sweatman, Jo W. Stevenson, Selli Simonson, Chas. S. Stevens, M. K. Smith, G. W. Smiley, Adolph H. Schriorder, Donald F. Stevens, Mark E. Swan, C. S. Sullivan, Jerry Sullivan, Joe Sullivan, Frank Smithson, Willard H. Stevens, Ralph R. Smith, Chas. Saunders, E. T. Stetson, Chas. J. Scheffield, Billy Sheridan, J. R. Shannon, Thos. Slattery.

Thiband, Frank, Chas. Thall, Frank Trenor, Brandon Tyran, Gilbert Tossick, Otis B. Thayer, Vern Thompson, Fred'k Trusdell, Jack Taylor, Royal A. Thayer, Jno. Terris, Chas. E. Thropp.

Van Auker, Ceicle, C. W. Vreeland.

Winchester, Eugene, Donald Weldon, Jack Wheeler, Douglas J. Wood, Will R. Wilson, H. L. Wilson, Sterling L. Whitney, Fred F. Williams, B. Walther, Wm. Whalen, Jno. B. Whiteman, Manny Ward, Oscar Watson, Walker Whiteside, Stanley G. Wood, Geo. Ward, Jos. Whiting, Russ Whytal, Jas. H. Wallick, Ph. A. Weller, Gene Wener, Alb. Wilder, Chas. Welsh, Ogden Wight, Irving Williams, Jno. L. Weber, Leon Williams, Wm. Wray.

Yeaton, Leon, Tot Young.

REGISTERED MATTER.

May Sturgis, Clara Paulet, Marion Convere, Frank E. Rowan, D. H. Hunt, Will Conkling, Wm. Ruge, F. A. Demerest, Edw. N. Clisbee, W. Rhodes, Byron Douglas, Lyman F. Tucker.

MATTERS OF FACT.

Mark E. Swan, author of A Man of Mystery, writes: "Permit me to say that the statement of the Denver correspondent in THE MIRROR of July 2 is incorrect regarding A Man of Mystery. He states that the 'royalty

MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Devoted to the Interests of Songs and Singers.
Address all communications to
CHAS. K. HARRIS, 31 W 31st St., New York

VOL. I. NEW YORK, JULY 9, 1904 No. 17

It's Strange How Business Keeps Up with the Harris House of Ballads.

"Come Take A Trip in My Airship."

Evans and Shields' biggest hit since "In the Good Old Summer Time."

"Good-bye, My Lady Love."

Joe E. Howard's biggest hit since "Hello, My Baby."

Professional copies and full orchestra parts in any key free. Come up to the office of Charles K. Harris, 31 West Thirty-first Street, New York City, and learn these big hits. Everybody welcome at all times; we play no favorites.

All the leading bands playing at the parks in New York City this season are programming and playing "Just a Gleam of Heaven in Her Eyes" Medley, which contains the following well known and popular selections: "Always in the Way," "Maiden and the Jay," "You Never Spoke to Me Like That Before," "The Girl of My Dreams," "For Sale, a Baby," "Love and Kisses," "Just a Gleam of Heaven in Her Eyes," "Good-bye, My Lady Love," and "March of the Eagles."

Edna Wallace Hopper is scoring heavily with Evans and Shields' new "Summer song," "Come Take a Trip in My Airship."

In answering these advertisements please mention THE MIRROR.

DOWN IN MUSIC ROW.

Egbert Van Alstyne, composer of "Navajo," is receiving congratulations at every hand. Not because he has written another song success, but because he became the husband of Louise Henry, at St. Louis, two weeks ago. Mr. and Mrs. Van Alstyne have just returned to New York after a pleasant sojourn of two weeks in the Ozark Mountains. Mr. Van Alstyne will continue to write for Shapiro, Remick and Company, while Mrs. Van Alstyne may continue in vaudeville.

Spenser Kelly sang "The Girl Who Has Won My Heart" at Keith's Theatre recently, and captivated his audiences with this clever song published by William H. Anstead.

Mabel Hudson, soprano, has created something of a sensation by her clever rendition of the dainty little song entitled "I'll Be True."

Frederick V. Bowers, who appeared at St. Louis last week with a clever singing sketch, won much applause and favorable criticisms from the press.

Charles F. Ernst, author and publisher of the legitimate ballad, "I Long to See Them All Again," states that this song is a popular favorite in St. Louis.

"Katunka," intermezzo, march and two-step, by Lee Orean Smith, and published by the Vandersloot Music Company, of Williamsport, Pa., is meeting with deserved success. Bands and orchestras all over the country report this number a winner.

Willis Woodward is proud of the success Raymon Moore's new ballad is achieving. Its title is, "You Have Won Her Heart, Don't Break It." This song is exceptionally clever, both as to words and music. Mr. Woodward will be pleased to supply all legitimate singers with professional copies upon request.

Verne Armstrong, author and composer of the new ballad, "On the Farm in Old Missouri," is assured of this song's immediate success. The very best singers are using it, and all are unanimous in its praise. It is published by the Continental Music Company.

"Money Was Made for Coons to Spend" is the latest coon song, by Harry Welmon, and published by the Dowling-Sutton Music Publishing Company, of 12 West Twenty-eighth Street. Here is the chorus, the melody of which is unusually catchy:

"Money was made for coons to spend,
And I'm a-goin' to certainly hold up my end!
Bought the Brooklyn Bridge for the coons' own use,
Rented Brooklyn for a week and turned the coons loose.
Money will be here when I'm gone,
The way I'll spend mine it won't last long—
I don't even beg, borrow or lend,
'Cause money was made to spend."

"Ma Mornin' Glory Babe," the dainty darky ballad, is pleasing the World's Fair patrons at St. Louis when sung by the Rader Brothers, who have an entire season's engagement there.

Quite a number of compositions by Alfred Solmon, the writer of "In the Valley Where the Bluebirds Sing," will be heard at the Madison Square Roof-Garden in the Paris by Night production.

Leolo Pearl has formed a partnership with her sister, and the team will now be known as the Pearl Sisters. They are featuring the St. Louis song, "Strolling Along the Pike."

Katherine Trayer has scored heavily with a beautiful effervescent coon lament, entitled "Savannah Lize."

The Novelty Comedy Four, consisting of the following vocalists, Cetti, Thornsen, Bennett, and Argyle, write the publisher, Edwin S. Brill, that "Ma Lady Moon," "Heroes That Wear the Blue," and "The More I See of Other Girls the Better I Like You," are the hits of the first part. They are connected with Josh Daly's Minstrels for the Summer.

Amelia Summerville and Kelly and Violette are featuring the "Gondolier," "In Zanzibar," and "Seminole." They are published by the big firm, Shapiro, Remick and Company, 45 West Twenty-eighth Street.

Coon shouters all over the country are sending to the Peerless Publishing Company for the novel song, "Don't Come Back and Hang Around Ma' Do'."

Among the recent songs published by the Joseph W. Stern house are: "In Sweet Loveland," which is the feature song in the Paris by Night production at Madison Square Roof-Garden; "Turn Those Eyes Away," "Starry Night for a Ramble," "The Naughty Scarecrow," "The Girl with the Changeable Eyes," "That Horrid Mosquito," "Twinkle, Twinkle, Evening Star," and "Kittie Ray."

Katherine Rose and Elinore Hatch, the popular operatic duetists, are making a special feature of the new Hindoo song, "Zenobie," published by Leo Feist.

Katherine Trayer is to feature Al. Trahern's high-class ballad, "Just a Picture of You."

Five hundred Elks, at the Elks' Convention, held in Oklahoma City, Okla., last week, joined in the chorus of the Irish ballad, "Nora," and made the welkin ring.

"The More I See of Other Girls the Better I Like You," a new waltz song by Edwin S. Brill, is gaining popularity every day. It is being featured by the World's Comedy Four, Harry Wise, Adele Richings, Cosmopolitan Trio, Galpin and Yule, Spenser Kelly, the Wangdoodle Four, Sullivan and Pasquelena, and Whitman and Davis.

"Sadie Green," the Summer waltz song, is being played, sung and danced all over Coney Island. Published by the Peerless Publishing Company.

Eulah Lee scored at Hurtig and Seamon's with two of the big firm's publications, notably "The Gondolier" and "Follow the Merry Crowd." Other topline acts that are featuring "Follow the Merry Crowd" are Belle Stewart and Dave Fitzgibbon, Hurd Sisters, Le Roy and Walby,

MUSIC PUBLISHERS.

"DON'T GET RATTLED."

"Oh say! What's the use to 'get rattled?'" You'll hear this expression every day and everywhere.

We suppose it originated somewhere in the backwoods, where the inhabitants are warned by a peculiar rattle when they come in too close proximity of the deadly rattlesnake. This is not exactly a snake story, and we don't intend to tell a snake story, as they vary almost as much as the proverbial "fish story." But we will say in speaking of "don't get rattled" and "rattlesnakes," that it's a bad idea for any one to get rattled, especially at this season of the year, when songs are thicker than rattlesnakes in a jungle.

You'll hear hundreds of songs that are rattled off by singers that will scatter a crowd about as quick as a rattlesnake will make a barefoot boy in the country run for safety; so don't sing a "rattle" song. Pick one that "don't rattle wrong," and you won't "get rattled." If you want a sure tip about the real song that makes good, send for "Strolling Along the Pike," published by Leo Feist, 134 West Thirty-seventh Street. It's a rattling good song; it don't "rattle wrong," and it's a sure thing; your audience will treat you nicely after they hear the first two lines of the verse.

What's the use to waste your time trying to make a song go if it "rattles wrong?" So get out of the tall timbers, and

Sing a rattling good song,
That don't rattle wrong.
Did you ever hear a rattle—snake?

In answering these advertisements please mention THE MIRROR.

Carrie Stilwell, and Gertie De Milt. Ethel Levy featured the "Gondolier" at Keith's Theatre, Boston, last week, and scored with it; so did Sophia Burnham, at the Euclid Avenue Garden, Cleveland.

Minola Hurst is about to enter the field of vaudeville with a repertoire of songs. Among the compositions she has chosen are John Heineman's "Tootsie Wootsie," Max S. Witt's "The Lover's A B C," and Luis G. Hunis' "Be the Sunlight of My Eyes."

W. Edwin Ardell, the musical artist, is featuring with success the ballad song, "Somebody's Waiting for Me."

James F. Devlin and Pearl Revere produced for the first time their new sketch, The Substitute, at the Grand Opera House last week. Miss Revere features Robert A. Keiser's dainty Hindoo song, "Zenobie." Their little song and dance, "I Have Something to Say to You," received several encores.

"As I Walk Home with Kitty Malone" is the title of a song written by J. Aldrich Libbey, which is as dainty and pretty as the title implies. The Peerless Publishing Company have issued it.

Chris Praetovins, the well-known arranger, is now permanently located with Edwin S. Brill, 43 West Twenty-eighth Street, where he will be pleased to see his many friends.

Leona Thurber, Elizabeth Murray, Aggie Behler, Miss Adelaide and George Paxton put in repertoire for next season the new Indian song entitled "Seminole," by Williams and Van Alstyne.

"My Own Sweet Southern Honey" is the ballad that touches the sentimental chord, and causes a demand for repetition. Francklyn Wallace is meeting with success with this song. Published by the Peerless Publishing Company.

Clara Kiliand is going to Block Island for the Summer, and reports a bountiful success with Ernest Hanagan's ballad successes, "When I Look Into Your Eyes," "Marjorie, Sweet Marjorie," and Hawley and Solman's "Turn Those Eyes Away."

Among the well-known artists who are featuring the blazing St. Louis song are the following: Mildred Stoller, Dorothy Pendoll, Clara Adams, Lillian Jennette, Eileen Anderson, Batchelor Sisters, May Courtney, Annie Courtney, Eva Swinbourne, Le Roy Sisters, Harry Hughes, May C. Anderson, Elizabeth Estella, May Morris, and many others.

"Nora," the latest ballad by J. Aldrich Libbey and Thomas H. West, is popular wherever Libbey has sung it.

"Only You and I, Love" and "The Song Our Boys Sang" are being sung by Libbey and Trayer on their Western tour.

Ruth Nelta and Brooke Eltrym are singing with effect the St. Louis song, "Strolling Along the Pike."

"Heroes That Wear the Blue" and "Ma Lady Moon" are being sung and featured by the leading artists in the vaudeville line. They are being sung by "The Village Choir," Boston Comedy Four, Linton and the Lawrence Sisters, Holcombe, Curtis and Webb, and several others.

Baby Lund is still featuring with success O'Dea and Adams' love song, entitled "The Sweetest Girl in Dixie."

Meyer Cohen, manager of Charles K. Harris, sang at a benefit given for the Slocum sufferers, with illustrations, making a great hit with "For Sale, A Baby," "You Never Spoke to Me Like That Before," and "Always in the Way." George Evans, the popular composer of "Come, Take a Trip in My Airship," also appeared at the concert and introduced his song to a dozen encores.

The leading waltz-song ballad of the present day is Mr. Harris' "Just a Gleam of Heaven in Her Eyes," which is being eagerly sought for by singers of reputation.

Beatrice Golden has returned from South Africa, London, Paris, and the provinces. She says she scored tremendously with Harris' "Always in the Way" and "Good-By, My Lady Love."

Raymond Hubbell, composer of "The Runaways," "The Star and the Flower," and several other popular successes, has several new ones "up his sleeve," which will be placed with his publisher, Charles K. Harris, with whom he is under contract to write for a term of years.

Philemon Beecher Stanbery, a grandson of former Attorney-General Henry Stanbery, is the composer of "The Night Has a Thousand Eyes," "The Singing Heart," "His Return," "To the Lost Love," and "Joy Cometh in the Morning," five songs that have been published collectively by the George B. Jennings Company, of Cincinnati, Ohio. The music is very beautiful, and reveals a rare talent for musical composition of a high order. Katherine Sheward Stanbery is the author of the lyrics of three of the songs.

MATTERS OF FACT.

Smethport, Pa., with good railroad facilities and easily accessible from other good cities, has a new house, the Smethport Lyceum, which will play but one attraction a week. The town is rated as one of the best one-night stands in Northwestern Pennsylvania. John Clark manages the house.

Prescott R. Loveland, who has handled his own attractions in the past, is open to offers as advance or business manager. He should be addressed Boardwalk and Morris Avenue, until Oct. 1.

Ormsby A. Court, whose writings for THE MIRROR from time to time have been read with interest and pleasure, and who has held important positions in management, advertises this week for a position as house manager. Mr. Court can qualify where brains, hard work and hustle, joined with knowledge that comes from experience, are wanted. Mr. Court has strong indorsements, and is particularly qualified to bring into success a house that lingers on the wrong side of that position.

During the Summer and early Fall months attractions for free street entertainments one day about the middle of the month are wanted at Adair, Ia., by A. C. Savage, who is in charge of the bookings.

Estella X. Wills, the clever soubrette, is appearing in vaudeville during the Summer months. She has not signed for next season.

MUSIC PUBLISHERS.

The one real March Hit of 1904

Polly Prim is Pretty,
Polly Prim is Cute.
Polly Prim is Catchy.
Polly Prim's a Beaut,

"Polly Prim"

Polly Prim has Vigor.
Polly Prim has Swing,
Polly Prim has Melody.
She's the real thing.

Professional copies sent free on receipt of up-to-date programme; Orchestrations 10c. each.
Regular copies to non-professionals, 25c. each. Write for Complete Catalogue
Professional Copy of "POLLY PRIM" March FREE. ORCHESTRA or BAND arrangement 15c.
JOS. W. STERN & CO., 34 East 21st St., New York.

Hope these few lines will find you well.

"Follow the Merry Crowd"

The best Summer song, published by
SHAPIRO, REMICK & CO., 45 West 28th Street, New York.

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That the AMERICAN ADVANCE MUSIC CO. is now located in the new offices at Broadway and 59th St. Circle, where BREEN & GEARY will be pleased to meet their many friends and teach their new songs.

A DECIDED NOVELTY. *The Most Beautiful Act in Vaudeville.*

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SUPERB SCENIC SINGING SENSATION.
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Sung daily by "The Silvers" at the main entrance of the St. Louis Fair.

"I LONG TO SEE THEM ALL AGAIN"

Many other prominent singers are now using it with unbounded success. Professionals send late programme for professional copy and orchestration. Regular copy sent to any one for 25c.
CHAS. F. ERNST MUSIC PUB. CO. (Hewson Bldg.) Kansas City, Mo.

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Mezzo Soprano. En route,
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You Have Won Her Heart, Don't Break It

This song will touch the hearts of all who hear it.
Professional copies free. Orchestrations if desired.
WILLIS WOODWARD & CO., - - - - 48 W. 28th St., New York

Twin stars I saw, last night in the skies,
Just your eyes, your bright eyes;
Roses I saw, with their dainty red tips,
Just your lips, your sweet lips;
I saw the sun, so golden and fair,
Just your hair, just your hair;
I heard wondrous music that made me rejoice,
Just your voice, your dear voice.

THIS IS THE VERSE of the latest high-class ballad,

JUST A PICTURE OF YOU

Does it appeal to you?
The best singers recommend it.
AL TRAHERN, Publisher, - 41 W. 28th St.

PUZZLE — Find the titles of Eugene Ellsworth's Four Great Songs.

"FOR MANY YEARS"
A coy, winsome maiden, named
"LITTERED RIDING HOOD"
used to stroll in the forest near her home. One day she met a cruel wolf, she cried in terror:—
"WHATEVER IS A-GOIN' TO BECOME OF ME?"
She was rescued by "A GENUINE AFRICAN KING."

PRIZE! — Witmark and Sons will give Prof. Copies for Correct Answers.

A DREAM OF ENTRANCING MELODY! A SONG OF SONGS!

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Charlotte Guyer George

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By AL. J. DOYLE and HARRY B. LESTER
EDWIN DIXEY, Arranger.
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The Splendid new summer song. Don't fail to get it for your act. It is immense. Send stamp and late programme. No cards.
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"SEMINOLE"

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is the writer of the season's two big song hits
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Is the "realest" real song of this season. Get it quick. Orchestration free.
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WE

THE PEERLESS PUB. CO., 129 W. 42d St., N. Y. City.
Publish the Nautical Hit
"THE SONG OUR BOYS SANG."
"Don't Come Back and Hang Around Ma Do'."

In answering these advertisements please mention THE MIRROR.

THE FOREIGN STAGE

ROME.

The Constancy of Husbands—Grasso, the Sicilian Actor, Takes Rome by Storm.

(Special Correspondence of The Mirror.)

June 10, 1904.

We have had several new pieces here in Rome during the past month, and all were more or less successful. The greatest success of all, however, was The Constancy of Husbands, by Traversi.

"New, for Rome," said the posters on the walls, which made people laugh, as constancy of husbands, in Rome, is indeed a rare thing—as rare as it is in the play!

Traversi's plays are showing a tendency to become broader in conception. There is more feeling in them, and less wit. Italians compare him to Marivaux, Donway and Capus. He laughs less than formerly, and his smiles are veiled with tears. Witticism dies on his lips under a mask of sadness. He gains in depth of feeling, however, what he loses in irony and smartness. A change of style had already been seen in The School of Husbands, The Lady Friend, and now it has bursts out in an entirely new style in The Constancy of Husbands. Not one husband, be it said, is constant to his wife in this play. Every man in it is in love with another man's wife, and, in some cases, the women are in love with another woman's husband. In one case, also, one wrong couple are really, truly and passionately in love, and they have a superb scene, in which both come out victorious, much to the surprise and disappointment of the public, who would have wished to have seen them blinded by their passion and forgetful of their ties, and the misery their fall would have caused to others. This termination to the great scene is not natural, according to the public's view of the scene. The first two acts are full of elegance, charm and wit—something in the style of the best French plays of the eighteenth century. The third act is almost entirely occupied with the great scene between Olympia and Fabius. The last act ends sadly, with the resignation of a sweet and loving wife to be abandoned by her husband, whom she still loves, notwithstanding his faults, amounting to a crime. She gives up her own happiness so that her husband may be free to be happy in his own criminal way. The great part of the piece, however, is Olympia, admirably played by Tina di Lorenzo. Ando plays Fabius.

The next novelty of importance is The Cavaliere Pedagua, by Capuana. This Cavaliere Pedagua has been quarelling with his daughter for over ten years, because she married without his consent. He will not forgive her, even when she is a widow and poor, with children to provide for; on the contrary, he leaves her to get on as she can, whilst he amuses himself with the fastest women of the vaudeville stage. For them he commits the greatest follies, notwithstanding his age. This despotic pater familias, is a coarse libertine, as violent and cunning as a savage, as jealous as an Othello, and yet as ready to be duped by a pretty woman as the youngest and most innocent country lad.

The part of Pedagua was played by a new actor to Rome, Grasso, a Sicilian, who has taken Rome by storm. No one else was talked of whilst he was here. He is as great in tragedy as he is in comedy. He plays many of the great Salvini's parts, and is now studying the leading part in D'Annunzio's Gorio's Daughter, which has been translated into Sicilian dialect expressly for him. In Morte Civile (Salvini's great part), Grasso was a revelation, and shook the house with his laments of a wounded lion. His very face was a mask of weariness, sadness and despair. The celebrated speech, in the second act, he spoke in a low, hoarse voice, and in gasps. His very hands were eloquent. You could see them clasp the knife, and plunge it into his rival's heart. The past became present before your eyes, and an imaginary act became reality.

And how can I describe the last act, his scenes with Prosalia and Ada, and then his death. He gives up love, he gives up a father's rights, he gives up his own life for his wife's and daughter's sake. The death scene was marvellous, without being an imitation either, of Salvini's or Zacconi's "business." Grasso is decidedly one of the greatest actors of his day. Uunfortunately, he acts only in Sicilian dialect as yet. We hope he will ere long appear in Italian.

Bracco has also given us a novelty—a comedy, in three acts, called Sour Grapes. Here we have a young wife (Tilda) with an old husband and a young lover. Tilda has also a sister, who is on the eve of marrying an elderly man, as she herself married. Knowing, by experience, the dangers of such a marriage, she determines to prevent it, if she can. She drsses herslf as a school girl, and visits her sister's fiancé, to try and make him love her, which he soon does, and renounces the sister's hand. Meanwhile, however, the sister and Tilda's lover meet, with the result you may expect. They fall in love with each other—and are married.

It is not a pleasing piece—and was saved only by Tina di Lorenzo and her clever company.

Here's a chance for dramatic authors of all countries. The Gramophone Company, of Milan, has signed a contract with Mascagni for a new opera, and has opened an International Concourse for the libretto of the opera. This libretto must be in one act and two parts; the plot must be original and never used before. It must be sent in on or before Sept. 15, 1904. A prize of 5,000 francs will be given to the successful author, and also 5 per cent. on the net receipts of each representation, in Italy and elsewhere. Libretti in a foreign language must be accompanied by a translation in Italian. The jury is composed of Mascagni (with two votes), several dramatic critics, and the director of the Italian Gramophone Company.

Tullio Murri, who is in prison, under his own avowal of murder, is writing a play on a tragic episode in the history of Florence. The murder he confessed was committed two years ago, and has not yet been tried! Chi va piano . . . etc.

An Italian composer, of Veroli, has just published the first part of a theoricopractical work, for the study of musical composition and mathematic and geometric principles. This is expected to be of great use to all who study composition. It is based on new theories, and is very practical. It may, in time, become indispensable to all composers.

A friend of mine writes to me from Lucerne, that a young violinist is creating quite a sensation in the Kursaal. He is both an inspired musician and a perfect virtuoso, and can be compared with any of the greatest artists of the day. Although only twelve years of age, he has no more to learn in his art. His name is Florizel de Reuter. He is of English and German origin. I believe he studied first in the Royal Academy of Music, and then under Ysaye and Martean. He has already been decorated by the Sultan of Turkey and the Prince of Bulgaria. But higher honors are in store for him.

D'Annunzio has discovered a new poetess, in an Italian lady, who writes under the name of Yulia da Sesto. He describes her as full of grace, with a lovely contralto voice, such as Sapho must have had when she sang to the depths of the sea. Of course, every one is wondering who Yulia da Sesto really is.

The congress of dramatic authors and artists in Milan was a tumultous affair, quite a scandal indeed, and had to be closed, notwithstanding all Giacosa's efforts to restore calm among the dissendents. It was a disgraceful affair from beginning to end. But as I do not suppose it will greatly interest you, the less I say about it the better.

S. P. G. R.

HONOLULU.

Plenty of Vaudeville—Amateur Entertainments and Concerts - The Hawaiian Band.

(Special Correspondence of The Mirror.)

HONOLULU, June 1, 1904.

After a long famine, Honolulu has once more enjoyed quite a season of first-class vaudeville from two combinations which have more than "made good," artistically and financially. Both were attractions *en route* to try their fortunes in the Colonies, which seems to be the only way in which we can ever hope to get star attractions to Honolulu.

Tom Nawn, with Pete Baker, Dorothy Drew, the Musical Johnsons and Katherine Dahl, made a three weeks' stay in April, playing to good business, which held up fairly well until the end of the season. Nawn presented all his well-known Irish sketches and made himself a strong favorite, while Pete Baker and the Musical Johnsons scored the other hits. They carry a good picturescope and have the rights to the big "Train Robbery" film, over which Honolulu went wild. They played at the Orpheum to popular prices.

Almost simultaneously "Sam'l of Posen" Curtis arrived from Australia with a new "find" in the person of an operatic singer named Madame Slapoffski. She possesses a voice of great range and sweetness, with much dramatic force and magnetism. She proved emphatically the best singer heard in Honolulu, and left here with many predictions of success. She intends doing concert work in the United States under the management of Curtis, though she has had much actual operatic experience in Australia. Morrissey engaged her for the Orpheum at San Francisco on a trial week, and she has more than realized all expectations, having easily discounted any singing heretofore presented out West on the vaudeville stage. She should prove a gold mine for Curtis.

Recent cuts in Government appropriations here have led to much dissatisfaction in the famous Hawiian Band, so long under the direction of Kappellmeister Berger. Manager Cohen, of the local Orpheum, has on tap a proposition to reuniform the band, replace all the best men who have been dropped out under the retrenchment plans, and with Madame Slapoffski as the star attraction, backed up by the best Hawaiian singing quintets available, tour the States, with all kinds of lithographs, and visit the St. Louis Exposition. He has a provisionary contract with Curtis and Madame Slapoffski on such a deal. The merchants of the city and the Promotion Committee object vigorously, however, to the band leaving, as its *al fresco* concerts are one of the star attractions to tourists, and are trying to make inducements to the band to stay. Up to date nothing has been decided. This would be the second tour of the organization, which visited the mainland some years ago, and created a big impression by its excellent music and the singing of the musicians.

Amateur performances for charities have been the order of the day here of late, Honolulu waking up to the fact that it must depend largely upon local talent for amusement. The productions have invariably been very successful, having been directed and partly performed by professionals who have forsaken the footlights for South Sea glamour. Allen Dunn directed The Pirates for a local charity, playing to three big houses. Annis Montague Turner presented Carmen very successfully, and now has a benefit programme of opera pending for young Lot Kaulukou, a Hawaiian baritone with a fine voice, who is about to launch himself on the operatic world at large.

Gerard Barton, who, with a Mr. Beasley, has written a new opera entitled The Ahkund of Swat, which has been sold to an Eastern syndicate and is to be given a New York production this year, tried out his opera with the aid of local talent, W. D. Adams directing the stage. The work proved to be very pleasing in plot and music, both light and modern. The plot itself suggests Williams and Walker's In Dahomey and the music is not free from reminiscent flavoring, but one or two numbers are very catchy, and the orchestrations particularly are happy, while there are ample opportunities for costuming.

The American Travesty Stars (the San Francisco Weberfieldians), who have played to S. R. O. at San Francisco for two years, completed yesterday a series of ten performances at the Orpheum, in which they broke all records for receipts and enthusiasm. The combination, under the management of Harry James, carries Kolb and Dill as featured stars, also Barney Bernard, Winfield Blake and Maude Amber, with Lillie Sutherland, Richard Goodall (who is stage director, besides playing the Irish comedy), Charlotte Vidot and Ben Hasson. They presented Hoity-Hoity, Fiddle-Dee-Dee, Whirligig, Big Little Princess, Pousse Cafe and a *melange* of vaudeville. The public never tire of them. Honolulans have not been, many of them, to New York of late, and were perfectly content to accept them at the San Francisco rating as the "best ever." The quintet of Kolb, Dill, Bernard, Blake and Amber work splendidly together and would be hard to beat. The chorus is good and will be considerably augmented in Australia. The costuming is magnificent.

The company has not pulled well with the manager, who was originally the orchestra director at Fischer's, San Francisco, and for a time disruption in Honolulu looked imminent. Harry Cashman was brought down here to play parts, but on his arrival there was "nothing doing" for Harry, who returned to the mainland in disgust. Kolb and Dill sent in an ultimatum to Manager James, and the latter made amended contracts, so that a happy family finally boarded the *Sonoma* en route for Sydney, where they open the middle of June. The trip is regarded as somewhat of a chance, as the Australians have but little idea of such conceptions as the American naturalized Dutchman and Hebrew, as originated by Weber, Fields and Warfield, but as Harry Rickards was not willing to take a chance down there James decided to take the chance himself and secured leases of theatres. If the tour goes successfully, India and finally South Africa are on the proposed itinerary. There is plenty of bright musical talent with the combination.

There is nothing else on the horizon in an amusement way, except prize fights. Admiral Glass's Pacific squadron has been here for three weeks and greatly helped to swell the record houses of the American Travesty folk.

ALLAN DUNN.

HAVANA.

Three American Enterprises Failures So Far This Season—Notes.

(Special Correspondence of The Mirror.)

HAVANA, CUBA, June 24, 1904.

Since writing last, several things of an interesing nature, especially to American managers and performers, have appeared on the theatrical horizon, but are now vanished, and for their "smallness," have, to a great extent, long since passed into oblivion. But a moment! The Italian Opera company, which Sieni and Drog brought over, and from which great things were expected, has completed its labor, and closed here. Pecuniarily, the engagement did not turn out as had been anticipated, and from an artistic standpoint hardly shared better. After all, though, we are grateful to Signor Napoleon Sieni for his consideration in bringing over a company every year from far off sunny Italy in hopes of pleasing, and trust that shortly the tide will turn in his favor, and that he will be pre-eminently successful. After the company closed, enterprising Eusebio Azcue, of the Albisu, who is always on the alert for novelties, engaged Señora Tetrizzini, and made a tour of the island, meeting with success. Later, she was heard at the Albisu.

The engagement of the American Vaudeville company, brought over by A. Summerville, of Boston, came suddenly and abruptly to an end at the Payret. The company started off most auspiciously, and good things were expected; but, alas! only to be frustrated. Sequel: Manager left suddenly, and unpaid bills heard of. As yet, it behooves us as lovers of right and justice to present the matter in a most impartial and clear light. A few nights after the show opened, it seems that Manager Summerville was celebrating, in consideration of the success achieved, and incidentally had the misfortune to run up against one of Havana's blue coats. During that trying ordeal, his collegiate training served him well—that is, to the extent of letting five of the protectors of the law know that he was alive. So serious was the offense and damage that the matter was placed in the Criminal Court, with no apparent outlook of an early settlement. Summerville, becoming frightened, suddenly left the city. Unfortunately for him that he departed, for on that same afternoon the case was referred to the lower court, and he would have undoubtedly been let off with a light fine. By some it is reported that he made the necessary preparations for the artists left behind, but be that as it may, from what can be learned the cash failed to materialize at the opportune time. Mr. Karsev, of the Musical Karseys, who was with the organization, engaged the left overs, and with other bookings carried on the show. Things went along fairly well until a week later, when he attempted to make a tour of the island with a second company. At that time the undertaking was not feasible, and, as a consequence, he was unsuccessful. Karsey lost $2,000 or $3,000, and it is said was not able to pay up in full. Among those remaining in the city were H. Van Cleve, with his mule, "Pete," who went with the Circo Pubillones, and later left for the States, to join Macy's European Circus at St. Louis. The Major Sisters, fencers, dancers and boxers, also went with the circus, and have since left for New York. Broad, the barrel loop bicycle rider, is with the circus. Mlle. Dika and Miss Browning, of the Browning Sisters, remain in the city. This is the third failure of American enterprises this season. The first was experienced by one Lederer. Dr. Saaverio, proprietor of the Payret, claimed that Lederer failed to live up to his agreement in promising to bring down a first-class company, and canceled the engagement after a week's run. His claim was substantiated by the unfavorable criticisms of the American and native papers. Your correspondent was absent from the island at the time.

Black Patti's Troubadours took immensely here, playing three nights, with a Sunday matinee, at the Nacional. The receipts are said to have been something like $9,000, and so pleased were Manager Gutierrez, of the Nacional, and Manager Nolan, of the "colored aggregation," that a date was immediately made for next season. The above mentioned theatre is now being occupied by M. de la Presa, a clever transformation artist, who is scoring.

Around at the Albisu, good business, as usual, prevails. Pilar Chaves, a new "tiple," made her debut last Tuesday week, in La Fiesta de San Anton, and was successful. La Ultima Copla, a one-act musical comedy, and Realidad, are recent successes.

Over at the Payret the picture machine is grinding them out at a great rate. Prada and Costa are managing the affair. The next attraction at this house will be the Adams and Bravo Comedy and Dramatic company, which begins its run on July 2.

The Caniach Circus will soon leave the Marti, and a "zarzuela" company is now being organized to be heard there.

The usual skits down at the Alhambra continue to prove sufficient drawing cards to bring out paying audiences.

Pubillones Circus is in the interior of the island, while that of Tony Lowande is out in El Vedado, a suburb of this city.

The concerts which are given three times a week at Central Park and the Malecon, by the Municipal and Spanish bands, are greatly enjoyed, and draw large audiences. The Municipal Band is the pride of Havana, and made quite a hit at the Buffalo Exposition. American marches and two-steps are rendered in a most admirable manner.

The Sociedad de Conciertos Populares, the local symphony, is preparing for its regular Summer series of concerts, and from all accounts a brilliant season is to be expected.

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TELEGRAPHIC NEWS

CHICAGO.

Last Week of The Wizard of Oz—The Forbidden Land—Theatre Notes.

(Special to The Mirror.)

CHICAGO, July 2.

Fourth of July week will bring several changes at the downtown theatres, including one new production and a closing for the Summer—the La Salle. It may also bring weal or woe to a large number of Chicago managers and owners, for next Friday is the day set by the Special Council Theatre Committee to consider the relief asked for through modification of the new ordinance, which will go into effect Sept. 1. The committee meeting was to have been held last Monday, but the Aldermen who are members did not seem to take enough interest to attend in sufficient numbers to make a quorum—a fact which makes managers of houses which will be legislated out of business unless the law is changed very uneasy. The bills this week:

Grand, Wizard of Oz, seventh and closing week; Powers', Vivian's Papas, with Blanch Ring, fifth week; Illinois, The Forbidden Land; Great Northern, Our New Minister; People's, musical stock in Pinafore, closing week of season; Garrick, The Maid and the Mummy, sixth week; Howard's, stock, in Tempest Tossed.

The Forbidden Land, book by Guy F. Steeley, music by Frederick Chapin, will be produced by the Dearborn management, which includes Messrs. Raider and Tillotson, at the Illinois to-morrow night. Unusual care has been taken to make this comic opera invasion of Thibet brilliant, and it would seem that the cast, including many of the Tenderfoot company—that opera having closed its season—will be found capable of delivering whatever of excellence the opera may prove to have. The chief comedy role, Barclay, health food inventor, from Battle Ax, Michigan, will be played by Joseph Herbert. The rest of the cast includes Kinkaboo, Chief of the Amalgamated Beggars of Asia, William Cameron; the Barca Tarjum, ruler of Thibet, W. H. Clark; T. Wilkinson, English artist, Joseph A. Phillips; Adoul, Hindoo fakir, William Rock; Gombo, chief of Lhassa guards, Abbott Adams; Taklakot, Lhassa sheriff, H. S. Austin; Shoka, member of Kinkaboo's band, Fayette F. Farr; Dorothy Fairfax, Barclay's niece, Mamie Ryan; Mina Dona, the Tarjum's daughter, Alma Youlin; Hulda, Dorothy's Swedish maid, Ethel Johnson; Jogpa, the Sheriff's daughter, Jeanette Allen; Dola, Louise Grignon; Darma, Louise Gardner; Almora, Virginia Neal; Motena, Francis Kennedy; Parqua, Grace McArty; Gara, Mabel Lorena, and Matna, Marie Dahlgren. The chorus includes Thibetan nobles, ladies, peasant girls, slaves, grandees, Lamas, guards, convicts and tramps. The opera is in two acts, and the two scenes are in front of the Tarjum's Palace, in the city of Lhassa, showing the Dalai Lama's Palace in the distance. forenoon, and the Courtyard of the Tarjum's Palace and the Lhassa Prison, afternoon. The story is woven about the romantic adventures of Barclay and the English artist in Thibet. They are captured, condemned to death and released. An infernal machine helps to work up the chief comedy situations. The production is directed by Joseph Herbert.

Our New Minister, Denman Thompson's and George Ryder's play, under the management of Miller and Conyers, will begin a three weeks' run at the Great Northern to-morrow night, and Louis Miller has been in town this week making special preparations for it. The cast includes Ernest Hastings, Joseph Conyers, John Barker, Charles Stedman, Louis Friere, Fred Warner, John P. Braun, Grant Foreman, W. C. Tanner, Gertrude Perry, Clara Rainford and Phila May.

Harry Askin, of Liebler and Company's staff, has been here this week, preparing for the opening of Mrs. Wiggs of the Cabbage Patch at the Grand Opera House, following The Wizard of Oz, which will close its successful run next Saturday. The Wizard also will close for the season at the same time, and open, according to present plans, in St. Louis in August. The Mrs. Wiggs engagement is special, not its season opening. The company is due to-night, a week in advance, for rehearsal.

C. E. Eyles, who was on David Henderson's staff during his Chicago extravaganza days, has bobbed up serenely as press representative of the People's.

John Slavin will leave the cast of The Maid and the Mummy at the Garrick next week, and go East.

Fred Lennox left the cast last week, his place being taken by Richard Carroll. It is understood that Slavin's Mummy role is to be cut, and McSwat, a low comedy Scotchman and would-be detective, built up virtually to be the comedy lead. Louis Wesley has played the part well, without overburdening it with horseplay, and he has made his one particular number, the song, "It's Great To Be Crazy," go.

Richard Carle, with Mrs. Carle on one side of him and a stenogrpher on the other, sat through a matinee performance of The Maid and the Mummy last week that did not suit him. After the last curtain he went behind, and there was something doing.

Charles Collin, the urbane treasurer of the Garrick, is to manage the Hyperion at New Haven next season, and thus get back near his home city, Providence.

Albertina Bentsen, the witch of The Wizard of Oz, played the part of the Poet, in place of May De Sousa, last Saturday. It was Miss Bentsen's second performance of the role since The Wizard opened in Chicago this Summer, and both parts were creditably played. Miss Gerard played her part, the Witch.

Leo Ditrichstein occupied the Sammy box at the matinee of Vivian's Papas last Saturday, and Blanche Ring sang the "Sammy" imitation, "Claudie," at him with success. Mr. Ditrichstein assumed to be extremely embarrassed and even started to leave the box, to the amusement of the audience. "Claudie" is less pleasing than "Sammy" and does not permit of the neat rendition which has made "Sammy" so popular.

Mary Maletesta, a bright Chicago girl and pupil of Marascalchi, of this city, is to sing "Sally" in the Tenderfoot next season, if a rehearsal of the part by her, set for Friday, is finally regarded by the management as satisfactory. She has a conditional contract with the Minerva company—Mr. Raeder's organization—and Mr. Raeder thinks she has a good voice.

The Italian Dramatic Company played Giacosa's absorbing little play, The Rights of the Soul, in Steinway Hall Sunday night, to an audience of Italians. The performance as a whole was strong, and suffered little by comparison with the production of the same play in English by Mary Shaw and company in the same place a few months ago. The cast: Paolo, Stefano Spagiari; Mario, Quirinio de Liberato; Anna, Signora Egle Micheli; Maddelina, Signorina Giulia Micheli. In a one-act farce, by E. Grange and L. Thiboust, Angelo Lupo, whose part of the stupid soldier is more than half the play, kept the audience laughing most of the time, and made a hit. Creditable performances were given by Salvatore Pirrone as Captain, Rosino Morelo as Irma, his wife, and Isabella Allen as Carlotta, a chambermaid. The plays were carefully staged by Umberto Beduschi.

Work on refitting the Iroquois is proceeding rapidly behind closed doors. Marble staircases in the large lobby, that was a brilliant attraction before the fire, are being ripped out and changed, to comply with the new Exit laws, and the foyer has been altered, with a wall at the last row of seats, into a fireproof passageway, tunnel-like, as at other theatres, Reports from within say the theatre easily can be got ready to open in August.

Harry Davis, of the Studebaker, has retreated to the Indiana farm of his uncle, George Ade, for an indefinite stay.

Henry W. Savage, in a letter recently received from him in this city, says that The Prince of Pilsen made money from the start in London, the public taking kindly to it in spite of the critics.

Edwin Boring, who first detected a fire sale of actors going on here after the Iroquois disaster, is back in town, after a successful tour with Walker Whiteside and other engagements.

T. J. Johnson has about completed here the organization of his Beggar Prince opera company for next season.

Two capable amateurs, Evelyn Watson and Thomas Willard, gave a scene from Thermidor at the Chicago Conservatory commencement, and Nellie Saunders, another student, showed excellence as Juliet in the Balcony scene.

Virginia Perry played Aurora in Girofle-Girofla at the People's on short notice, and Douglas Flint joined the company to play Dick Deadeye in Pinafore next week.

A representative of the People's says that Stair and Havlin are after the theatre, but have not got it. Several other people would take the house, but the representative mentioned asserts that Mr. Clarke, owner of the property and at present in charge, will manage the theatre next season, opening in August with the present musical stock for a preliminary season of operas. The house will close for the Summer after Pinafore next week.

The next meeting of the City Council, July 11, will be the last until after the Aldermen's Summer vacation, which will continue until October. The managers of a large number of theatres, not including the leading theatres, that have spent a lot of money conforming to the new law, are extremely anxious about that July 11 meeting, for, unless the law is changed or the time for complying with it extended, some of the houses will not be able to open. Hints have been dropped that the Mayor would consider an extension of time to remodel.

General Manager Curtiss, of the Fine Arts Building, representing the Studebakers, made this statement for THE MIRROR: "It always has been the policy of the Studebakers to control their theatres themselves, and they have no intention of deviating from that policy. They have refused several offers to lease the Studebaker Theatre upon what they admitted were very favorable terms."

A note left at the Chicago office of THE MIRROR announces the death of Mrs. Rose Kelley, wife of Joseph T. Kelley, in Winnipeg, Manitoba, June 21, and that the body was taken to Elgin for burial from her sister's home.

OTIS L. COLBURN.

BOSTON.

Reorganized Stock at the Castle Square—Changes in Woodland Company—Gossip.

(Special to The Mirror.)

BOSTON, July 2.

Most important of all the changes of bill to be made in Boston next week will be that at the Castle Square, where Men and Women will introduce practically a new stock company, so complete has been the reorganization for the Summer months. Not only will Florence Rockwell—always a great favorite here—make her return to the local stage, but William Humphrey, formerly at this house, will be associated with her as a "guest artist." The other members of the company for the Summer are Alison Skipworth, Leonora Bradley, Alice Riker, Cordelia MacDonald, George F. Farren, Mace Greenleaf, Thomas Reynolds, John T. Craven, J. L. Seeley, Mortimer Weldon and Edward Wade, not forgetting Lindsay Morrison, the old reliable, the only member of the first stock company who has stuck to the organization without intermission since its start. William C. Masson will be the general director, with John J. Geary as prompter.

Two important changes in cast will be made in Woodland for the coming week, one being perhaps the most radical that the piece has yet had in this city. Harry Bulger will join the organization as principal comedian, replacing Alexander Clarke, and his character will be changed from a jaybird to a jailbird. Alice Dovey will replace Nellie Follis as the dove.

The Isle of Spice will continue its stay at the Globe for some time to come, and will probably prove the last comic opera to be given at that house, as Stair and Wilbur are to change their policy and play a cheaper grade of attractions here, while the musical pieces will flourish at the Majestic.

Uncle Tom's Cabin, which was so well given at the Boudoin Square the other day for Charlotte Hunt's benefit, will be put on again for all next week, with the exception of one day, for the benefit of Arthur L. Griffin, the business manager of the house.

The Bostonians conclude their season at the Colonial to-night with flying colors. Business had been bad a part of the time, but luck turned the moment they put on Robin Hood and the capacity was tested at every performance of that opera. The company now goes to Atlantic City.

Boston has seen a number of versions of Dr. Jekyll and Mr. Hyde, but an entirely different one is in rehearsal at the Castle Square. It is the work of Campbell Stratton.

Louis Massen has returned from the West and will spend the Summer here until he begins his season with Nance O'Neil as stage-manager.

Stair and Wilbur have given up Boston Music Hall and the place has gone back to the possession of Rollin H. Allen. They gave up the Columbia some time ago and have leased the Hub to the Silbert Yiddish company, so that the coming season will see them interested only in the Globe, Majestic, and Grand Opera House. By a change in policy the Majestic will play the lighter class of the Havlin circuit attractions, while the Globe will take the pieces which ordinarily have played the other houses. The same scale of prices will be continued at the Grand Opera House, which will reopen Aug. 8.

Grace Freeman, whose marriage made such a stir when she was playing here in A Country Girl, is spending the Summer in Boston.

Mary Sanders closes her season's work at the Castle Square this week, and sails for Europe 14 on the *Cymric* of the White Star Line.

From San Francisco comes the news that the plans for Lillian Lawrence have been changed, so that she will be the leading lady of the Alcazar, where John Craig will be the leading man. They have both been in the same company at the Castle Square and are now in Providence.

Will Armstrong and his wife have gone to Europe for the Summer. Upon his return he will rejoin B. C. Whitney's forces.

Eugene Ormonde, who has been visiting friends in Boston, now goes to Siasconset, where he has a cottage.

Charles J. Rich, of the Hollis, and his family will be at the Wentworth, Newcastle, N. H., for the Summer. Mr. Rich has been at his home in Longwood ever since the close of the dramatic season.

George W. Wilson, of the old stock company at the Museum, was one of the prominent members in the moonlight sail of the Mystic Shriners this week. He delighted all by recitations.

B. M. Dix and E. G. Sutherland, of this city, have just completed by cable a deal by which Fred Terry gets the rights of The Rapparee Trooper, an Irish comedy of the Cavalier-Roundhead period.

W. D. Andreas, business-manager of the Park, has returned from New Hampshire. He has now gone to Onset for a little visit by the sea.

Victor Mapes and his wife, who were in Boston while he was manager at the Globe, are at Lenox as guests of Mr. and Mrs. Thomas Shields Clark at Fernbrook.

John F. Webber, who has closed his engagement at the Castle Square, will spend a part of his vacation at his home in Northampton.

Annie Ward Tiffany has lost the action brought against her by Sarah Miles, of New York, as Chief Justice Mason in the Superior Court gave a finding of $5,019 for loans made a number of years ago for the productions of Lady Blarney and The Stepdaughter. The claim was made that she was backing the productions, which were not successes.

A new exit has been added to the Globe, so that it is fully equipped for all purposes. This change has been made possible through the tearing down of the building adjoining on the north side.

William H. MacDonald will return to New England and spend the Summer at Bridgton, Me., upon the conclusion of the Summer season of the Bostonians at Atlantic City.

William Harris is in town to-day so as to be present at the conclusion of the season at the Colonial.

Dorchester has had quite a stir about missing pets, which are said to have met an untimely fate, ending in transformation into grease in a factory there. A well-known real estate man in that vicinity is charged with the responsibility and the case will reach the courts. Theatrical people are interested in the mystery of the pets, for one was "Bob," a $500 dachshund given by Madame Lillian Nordica to her sister, Mrs. Annie Baldwin, and another was "Trixey," a $200 Angora cat, the property of Abbie Linnell, the niece of Fay Davis. The two families are neighbors on Columbia Road.

George B. Frothingham, who left the Bostonians during the run of The Queen of Laughter, after having been with the organization for some twenty-five years, is said to be having a sketch written for him by J. Cheever Goodwin for use in vaudeville in the near future.

Ernest S. Anderson, formerly of Melrose, who was with Quincy Adams Sawyer last season, is spending his vacation at Keene, N. H., near the home of Denman Thompson.

Jack Carney, ticket agent at the Tremont, has had a flattering offer to go to London as the permanent correspondent of the New York *Clipper*. Rumor has it that he will accept and also that he will conclude a matrimonial engagement before he sails for the other side.

Mason Peters, who has been responsible for the good work done for Woodland during its run here, has been transferred to New York to look after the interests of Henry W. Savage's important productions in that city.

The management of the Castle Square plans to give productions of quite a number of plays of the standard repertoire during the Summer. The Lady of Lyons will be one of the first of these to be given.

JAY BENTON.

ST. LOUIS.

St. Louis the Liveliest Town in America—All the World There, or on Its Way—Notes.

(Special to The Mirror.)

ST. LOUIS, July 2.

The World's Fair this week resolved itself into a gathering place for schoolmarms, who swooped into town on Monday and apparently have not ceased coming yet. The National Educational Association boasts a membership of over seventy-five thousand, and a single look at the streets shows that the bulk of this array must be here. Incidentally, St. Louis has proved her powers of assimilation. The visitors are well taken care of, and the arrangements for their comfort at reasonable prices are generally reported to be adequate. The N. E. A. is the first real onset of the big crowds that are expected here, the second being the National Democratic Convention. The manner in which the town is handling these crowds has gone very far, indeed, in refuting the extravagant and ill-advised stories about the gouging of the strangers within our gates and the inadequacy of our provision for their creature comforts. The press bureau of the World's Fair seems to have been caught napping when these stories were first sprung, and only recently gathered itself together in a consolidated effort to refute them. The Fair as an attraction is drawing like a house afire. Californians, Michiganders and veritable pilgrimages of the Badger State invaded the town during the week, and the cry is "Still they come." One thing alone mars the general air of festivity and relaxation to which everyone seems inclined, and that is the weather. It has rained thirty-five days out of the sixty-and-odd that the Fair has been open. In this respect all records seem to have been broken. The Weather Bureau is at a loss to account for it. But the Moki Snake Dancers on the Pike, who have come to town for the first time in their history, and dance the Snake Dance only when they want rain in the Painted Desert of the Colorado, in Arizona, are now charged with exorcising this frequent downpour. At all events, such is the word that has gone forth from the Cliff Dwellers on the Pike, and there is serious talk about having these interesting savages intermit their daily gyrations for a brief space. When the Tammany Tigers and Moki Indians get together next week, it seems as if a case of bad medicine were due.

Horatio Parker, head of the music department at Yale; Gaston Dethier and George W. Andrews have tried the big organ in Festival Hall at the World's Fair. Their recitals drew enormous crowds. The almost unwieldy instrument revealed many hidden beauties of tone color under the deft manipulation of these eminent virtuosi. The Festival Orchestra has been under the leadership of Ernst R. Kroeger in several of the symphony programmes. Control of these eighty musicians was yielded to Mr. Kroeger as a matter of courtesy and in recognition of his position as chairman of the Programme and Awards Committee of the Music Department of the Fair. It is not the gift of every man to convincingly swing the bâton over such a coterie of tried artists, and Mr. Kroeger's evident unfamiliarity with the task militated against the work of the assembled instrumentalists. In contrast with the results achieved by Alfred Ernst and Max Bendix, the effect was painful.

Strassberger's and Conrath's Conservatories both graduated large classes. The former is becoming one of the big musical institutions in the West. All the leading musicians in town compose the faculty.

Mechanical music at the Fair has a new exponent in the shape of the largest orchestrion ever built. Welte, the famous artisan of the Black Forest, Germany, constructed it. Its strains in the Liberal Arts Palace deflect the crowds intent on hearing the Banda Rossa, which, under the leadership of the famous Sorrentino, nightly delights thousands in Machinery Hall Gardens. Sorrentino will

be succeeded by Channing Ellery, who, it is reported, has of late received ample backing in Los Angeles, and will henceforth hail from that well-known health resort.

Among the down town houses, the Century still keeps cool and comfortable, and A Girl from Dixie plays to good business night after night. It is described now as a dainty, dreamy, delightful musico-comical confection, and if the reviewers will only have the courage of their conniptions a little longer, we shall be informed of the true advent in St. Louis of the silly season.

At the Crawford, Quincy Adams Sawyer has run his bucolic course. It is to be taken off, and Out of the Fold, a melodramatic novelty, takes its long-occupied place. Silvia Bicwell, Walter Saw and Langdon McCormack are to be the leading exponents of the new venture. The theme is suggested by the words of the poem, "Ninety and Nine."

At the Delmar the Louisiana of the Hayes-Hall-Heindels continues to attract. The show is constantly undergoing changes and is doing well, when the problem how to get people to go to see it oftener than several times this Summer is to be considered. Herr Hiram Wencislaus Hayes still writes new songs and newer business. The dances and interludes are being changed at the slightest intimation of having worn out their welcome, and this, indeed, can be done with impunity, as the company is one of the best and most intelligent ever seen or heard here in midyear diversion. The new auditorium seats over three thousand, and the number of high-priced seats affords a very comfortable revenue from night to night. It is fashionable here to sit near the stage, and the management has taken ample advantage of that peculiarity.

At the Louisiana spectacle in the Odeon Theatre the chemist of the company has been experimenting with a substitute for the expensive radium which he ostensibly employed in the so-called radium dance for one consecutive performance at the start. Now he is said to dip the clothes of his radium ballet in some other mixture to give it that ghostlike appearance in the third act. It has also been noticed that the house takes on the odor of burnt matches soon after the ballet leaves the stage, from which is inferred the circumstance that the homely and inexpensive sulphur of commerce may have transplanted the laboratory extract of Monsieur et Madame Currie of the Ville de Paris. Professor Bulzano is the chemist of the Louisiana spectacle at the Odeon Theatre, and his further delvings into the domain of chemistry on behalf of L. M. Crawford and his confreres will be watched with interest. J. A. NORTON.

PHILADELPHIA.

The Summer Parks are Reaping a Harvest—Warm Weather Notes.

(*Special to The Mirror.*)

PHILADELPHIA, July 2.

The majority of amusement patrons are now off on their Summer vacations, and the various parks now are having their harvest. At Woodside Park the several proprietors of amusement enterprises are endeavoring to loosen the lid regarding doing business on Sunday, and have applied to our courts to have an injunction to restrain the police from arresting them for violation of the old Blue Law, which has been refused, and a merry war is now on the programme.

A contract was signed June 29 by B. F. Keith, who leased the Bijou Theatre to Charles Saake from Oct. 1 to May 1, 1904, with the privilege of purchasing the same for $150,000. Mr. Saake conducted the German stock company at the Arch Street Theatre last season. The German Theatre Society has a project for building a new playhouse corner Girard avenue and Franklin street, but as only $40,000 of the necessary capital of $150,000 has been subscribed, it will now likely be abandoned, as there is not room enough for two German theatres in the Quaker City. B. F. Keith built the Bijou Theatre about thirteen years ago, and it has proven a big money maker.

Princess Bonnie is meeting with good success at the Park Theatre, and will be retained for Fourth of July week, with The Belle of New York to follow, July 11.

The Bijou Theatre stock company, this week, with An American Citizen, is winning golden opinions by highly appreciative audiences. Why Smith Left Home, July 4.

U. S. Naval Academy Band is at Willow Grove.

Cape May Notes: Wills' musical comedy company inaugurates its season at the Iron Pier, July 4, with two performances daily of Two Old Cronies. S. FERNBERGER.

WASHINGTON.

Uncle Tom's Cabin—A New Opera Company—Notes of Amusements.

(*Special to The Mirror.*)

WASHINGTON, July 2.

Uncle Tom's Cabin is Manager Berger's selection for the Fourth of July week of the stock season at the Academy of Music. The play will be given a pretentious production, the company being enlarged by several new engagements. A feature will be made of the plantation scenes, when expert buck, wing and cakewalk dancers will be introduced. This is the only theatre open, and is enjoying fairly good business, notwithstanding extreme hot weather.

Whitman Osgood, of Chase's, accompanied by his family and an experienced machinist, left Washington for the St. Louis Fair Tuesday, June 28, in his new touring automobile. He expects to make the trip in seven days. This enterprising programme publisher and publicity promoter of this popular playhouse has recently embarked in the real estate business here, which new line of industry will not interfere, however, with his theatre enterprises.

Hugh Coyle, a former Washington newspaper man, who has spent many years in promoting leading entertainments in the amusement field and who has been in Denver, Col., for the past year or more engaged in promoting the Great Western Exposition Train company, writes to say that the train enterprise has been postponed until next year for various reasons, among which the following are enumerated: Unsettled conditions of the West militarism; strikes, deportations, Mormon troubles in Utah; tourists, travelers, investors and home seekers afraid to come West; depopulation of the cities; 3,900 residence houses in Denver to let, alone, to say nothing of the stores; absolute stagnation in all lines of business because of such conditions. Then this being the national convention and election year, besides the World's Fair at St. Louis and other reasons, made the postponement necessary. Judged by the foregoing, the situation is not conducive to theatrical prosperity. Mr. Coyle is expected to visit shortly his old home in the Capital City, where he may spend the intervening time.

Articles of incorporation were filed here during the week for the Byron Opera Company, capitalized at $10,000, the incorporators being Byron W. Noyes, Mark G. Hibbs, D. B. Neagley, W. G. Dent, E. M. Root, Frank R. Hollingshead, and James Hartz.

At River View, the popular river resort, an extra Fourth of July attraction is Mlle. de Aco in a sensational high wire exhibition. JOHN T. WARDE.

PITTSBURGH.

All Theatres Closed—Hyde and Behman's New Theatre Makes Nine in the Smoky City.

(*Special to The Mirror.*)

PITTSBURGH, July 2.

To-night the Bijou and Avenue Theatres closed for the season. All of our playhouses are now dark, and the first one to open the coming season will be the Bijou, on Saturday night, July 30.

Next season we shall have another new playhouse, the one being constructed by Hyde and Behman, at Sixth Street and Duquesne-way; then nine theatres will be our total, and all are expected to be open early in the Fall.

Manager Harry Davis, of the Grand and Avenue, has also the lease of the Alvin, which he obtained from B. F. Keith, and at this date Mr. Davis does not seem to know what line of attractions will be run in his newly acquired playhouse. However, it is rumored that the stock company will hold forth at the Avenue, while the vaudeville entertainments will be given at the Grand, the reason being that the latter-named house is much larger and thus can accommodate the large attendance of the vaudeville patrons, as this business has been excellent during the season just closed, while the stock has been the other way.

Unless something of importance occurs between now and Aug. 1, you will not hear from me until that time. ALBERT S. L. HEWES.

BALTIMORE.

Concerts—A New Stock Company Next Season—A Wedding—Notes.

(*Special to The Mirror.*)

BALTIMORE, July 2.

Concerts by the Royal Artillery Band of Italy, Signor Tasca, conductor, continue to draw large crowds at River View Park. This excellent band has been engaged by the management for the entire Summer.

Vaudeville is given at the Electric Park in connection with the band concerts. Estelle Morton, a soprano, and the Brothers Van appear on the bill.

Packard's Fourth Regiment Orchestra enliven the evenings at the Hoffman House Casino.

A stock company to be known as W. Warren De Witt's Company of Players will be the attraction at Chase's Theatre next season. Mr. De Witt, it is stated, has had some connection with theatricals in New York. J. Albert Young will continue as manager for Mr. P. B. Chase.

Ford's Grand Opera House is undergoing a thorough renovating, and will be bright and attractive at the opening of the season.

H. A. Henkel, business manager of the Academy of Music, and Mary Elizabeth Martin were quietly married last Wednesday afternoon at the rectory of the Protestant Episcopal Church of the Messiah. After a wedding breakfast at the Hotel Stafford, Mr. and Mrs. Henkel left for Asheville, N. C.

HAROLD RUTLEDGE.

CINCINNATI.

El Capitan—Innes' Band—Marco Polo and the Lagoon Stock.

(*Special to The Mirror.*)

CINCINNATI, July 2.

The third week of the Chester Park Opera company will open Sunday with De Wolf Hopper's great success, El Capitan, as the bill. The plan of giving modern comic opera at this Park, instead of grand opera and old fashioned operas, has proven a decided success, the attendance being all that could be wished for.

Innes and his Band will begin a week's engagement at the Zoo July 3, giving two performances daily. Marco Polo, the spectacular piece which was the reigning success of last year's Fall Festival, is to be revived and put on at the Zoo for an indefinite run, July 17.

The Lagoon Stock company announces for next week the old comedy success, Our Regiment. Harry Leighton and Lydia Knott, as usual, will have the leading roles.

H. A. SUTTON.

"DAN" EMMETT DEAD.

Daniel Decatur Emmett, the famous "Dan" Emmett of the old minstrel stage and the author and composer of the forever popular song "Dixie," died at his humble home near Mount Vernon, O., on June 28. He was eighty-nine years old, and, though he had long suffered the various ailments that afflict the aged, death came upon him suddenly. He retained his faculties well and he enjoyed life almost to the last.

"Dan" Emmett was one of the most picturesque and interesting figures that the American stage has known. He is said by the majority of historians to have been the originator of negro minstrelsy; he wrote a song that, by its associations, is a part of the history of the country, and that now, nearly half a century after its composition, is daily played and sung, and for a period of fifty-four years he was constantly before the public as an important and highly popular entertainer. He began his career in poverty, and though he made a great deal of money during his active years, he was reduced, late in life, to a condition bordering on pauperism. His story is one of the pitiful romances of the stage.

Mr. Emmett was born in Mount Vernon, O., near by the place of his death, on Oct. 29, 1815. It is said that he was the first white child born in the vicinity. His father, a Southerner, was a blacksmith, and "Dan" Emmett, in his boyhood days, worked as a helper at the forge. When there was no work to be done the boy amused himself and the loiterers about the shop by playing the fiddle. In the evenings he and his sister, who was an excellent pianist, frequently entertained the neighbors with instrumental and vocal music. So, as time went on, "Dan" Emmett became a village celebrity, in a musical way, and in 1832, when seventeen years old, he decided to seek wider fame by traveling with a circus as a musician and comic singer.

For several years Emmett toured the country with circus organizations, playing various instruments in the band and singing in the ring, made up as an old negro. In 1842 he came to New York and appeared as a banjoist by night and a fifer in a brass band by day. After a few months of this work he found himself out of an engagement and in straitened circumstances. With three friends, who were also idle and penniless, he decided to besiege Nate Howe, then manager of the old Amphitheatre on the Bowery. The four worked up a sort of walk-around, and when they found Mr. Howe on the street they proceeded to give a trial "performance" then and there. The manager was struck with the novelty of the exhibition, and the result was that soon afterward the quartette appeared at the Chatham Theatre and won immediate favor. From this beginning grew the organization known as the Virginia Minstrels, with "Dan" Emmett at its head, that appeared in all of the important cities in America and that played a long engagement at the Adelphi Theatre in London.

In the season of 1858-'59 Mr. Emmett became a member of Bryant's Minstrels. His work was to compose negro songs, to appear as an instrumentalist when required, and to sing bass in the quartette. One Saturday night, in the Spring of 1859, as Mr. Emmett was leaving the theatre, Mr. Bryant hailed him and demanded a new song for the following Monday night. Emmett protested that the time was too short, but without avail. The next day, which was rainy and disagreeable, he spent in writing "Dixie." The idea of the song was not new to him at that time, as he had years before sketched out the words and music of a song on the same subject. When he was a boy with Stickney's Circus the canvas men and others connected with the show used the expression "I wish I was in Dixie" whenever they encountered chilly weather in the North. Emmett put the phrase into a song then, but he did not work it out as it stands now until the order came from Bryant, in 1859. "Dixie" made a great hit when it was sung by the minstrels the night after its composition, and it was sung steadily by the organization until 1865. At the beginning of the Civil War the song had made its way to New Orleans, and it was adopted by the Confederate troops as their war song. Emmett received, all told, not more than five hundred dollars in royalties, though no song ever written in America had a wider sale.

After the war Emmett continued to write negro songs—many of which were popular at the time—and after leaving Bryant's he toured with almost every minstrel organization in the country. During the days of his prosperity he provided handsomely for his parents, and gave his brothers and sisters the best educational advantages. When interest in the old time minstrelsy waned he gradually became poor, and about a dozen years ago he was reduced to the necessity of chopping wood for a living. In this extremity he was found by the Actors' Fund, and ever since then he has been supported, on his little farm near Mount Vernon, by that charity. During one season, about eight years ago, Mr. Emmett toured with Al. G. Field's Minstrels as an honored guest, appearing at the performances only to be introduced as the author of "Dixie." He made his final appearance in a theatre at an Elks' benefit at Mount Vernon in 1900, and upon that occasion he sang his famous song in public for the last time. Mr. Emmett was twice married. His second wife survives him.

The funeral services over the remains of Mr. Emmett were held in Mount Vernon on Friday, under the auspices of the local lodge of the Elks. The service of the Episcopal Church was read by the Rev. W. E. Hull, who, in a brief address, spoke of Mr. Emmett's deep reverence of spirit. The burial was made in Mound View Cemetery at Mount Vernon. As the casket was lowered into the grave the Mount Vernon Band played the music of "Dixie"—which tune will serve to keep the memory of "Dan" Emmett forever in the minds of men.

A WARM OFFER.

Manager Milward Adams, of the Auditorium, Chicago, to prove that his theatre is safe, although he has been unable to carry out to the letter the fireproof ordinance passed after the Iroquois Theatre fire, last Friday made the following offer to the Theatre Commission of the City Council: "I am willing to let you put a steel pan thirty feet square on my stage and fill it with all the oil you want, and set it on fire, and you can chain me to a seat in the first row and I will not be afraid."

JOSEPHINE COHAN AND FRED NIBLO.

Considerable comment was occasioned in theatrical circles last Tuesday when it leaked out that Klaw and Erlanger had signed contracts with Josephine Cohan and Fred Niblo

for their appearance in the Rogers Brothers' next production, The Rogers Brothers in Paris. Miss Cohan (who was one of the Four Cohans) will be the leading ingenue and J. J. McNally, the author, is now arranging to give her ample opportunity to display her

various talents. Mr. Niblo, who will be remembered as one of the cleverst monologists in vaudeville, and who later successfully managed the Four Cohans and various other road attractions, will be fitted in a juvenile role. Rehearsals will begin on July 25 and the company will open at the New Amsterdam Theatre, New York, early in September for an indefinite run.

GEORGE ARLISS.

On the first page of THE MIRROR appears a recent and most characteristic likeness of George Arliss, the well-known English actor who has been engaged to play prominent parts in support of Mrs. Fiske at the Manhattan Theatre next season. In London Mr. Arliss has been identified with the foremost dramatic companies of the period, and he is there regarded as one of the most intellectual and accomplished players of the contemporary stage. During his visits to America he has won high favor with the New York public, and critics have been unanimous in praising his art. With Mrs. Patrick Campbell he appeared as Pastor Falk in Beyond Human Power, as the Duke of St. Olpherts in The Notorious Mrs. Ebsmith, and in important roles in Mariana and Pelleas and Melisande. After his visit here with Mrs. Campbell he was engaged by David Belasco for the powerful role of Zakkuri in The Darling of the Gods, and in that character he made, as will be remembered, a remarkable success. Mr. Arliss is known to Americans as a playwright also by his comedy, There and Back, which was produced at the Princess Theatre last season.

A SUGGESTIVE SEQUEL.

An advertisement on the last page of THE MIRROR marks an interesting and suggestive sequel to the letter by Joseph Arthur printed in this journal last week. One needs but to read the advertisement and glance between the lines to arrive at an approximately correct conclusion as to the authorship of the telegram that forms a part of it. The scene in Mr. Arthur's play referred to is said to be one of the most impressive and original ever introduced into a drama, and in all the circumstances it is not difficult to understand the motive and spirit that are behind the plan to burlesque it.

DESIRABLE PLAYS.

Alice Kauser announces in THE MIRROR today that she is prepared to offer repertoire managers the plays they have so long been wanting—the high-class, Broadway successes. This enterprise on Miss Kauser's part will bring immediate results, and repertoire managers will, no doubt, all wish one another to secure the cream of these attractions.

THE NEW YORK DRAMATIC MIRROR

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The Organ of the American Theatrical Profession

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HARRISON GREY FISKE,
EDITOR.

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MIRROR SUBSCRIPTIONS FOR THE SUMMER.

Members of the profession may subscribe for THE MIRROR from this office for July and August upon the following special terms: One month, 45 cents; two months, 85 cents, payable in advance. Addresses changed as often as desired.

THE SEASON IN ENGLAND.

THE theatrical season in London, if reports are to be relied upon, has been little if any better than the season in New York. Numerous cable dispatches to American papers lately have dwelt upon the poor business done by London theatres, and English papers have discussed the subject with speculations as to the causes of a lack of public interest in contemporary drama.

One explanation of the lack of patronage at the London theatres relates to the game of "bridge," which is declared to be "the leading anti-theatrical influence." This would seem to be absurd in ordinary circumstances, but the craze over this game is said to be general and to involve all classes of people and all grades of society. "At the workmen's clubs," says one correspondent, "as well as those of the aristocrats, in Whitechapel as well as in Belgravia, the bridge mania is holding undisputed sway."

When the theatre, which under normal conditions should present a great variety of interest, finds itself in ineffective competition with a card game, matters surely have come to a pretty pass. But the theatre in London, as well as the theatre in New York, evidently is not in normal condition. The chronicler who notes the supremacy of bridge as an amusement adds: "But the prime cause is the wretched level to which the drama has fallen. There is not at the moment being performed in all London's vast array of theatres a single noteworthy new production. Play after play has failed of late, and the losses of theatrical managers are becoming serious. They are falling back on the old successes owing to the dearth of novel works of merit, yet still gaping rows of empty benches denote the indifference of the public." In this picture there is an amazing resemblance to the conditions that prevailed for much of the season in New York, and that hastened its close.

The English provinces are more congested in population than the touring territories in this country, having a larger number of towns of considerable size, while the distances to be covered between cities are smaller than here, making conditions more favorable for traveling companies. Yet from all reports the season in the English provinces has been even more disastrous than in London, and thus the general comparison as between Great Britain and the United States for the theatrical year seems to show that the season abroad has been at least as bad as the season here, if it has not been worse. A writer in the London *Referee* says that never before has business been so discouraging; "never did tours so summarily cease; never were there so many artists out as at the present time. For months past companies, medium, great and small, have been disbanding, at the rate of eight or ten a week on the average, with nothing in front of the disconsolate 'crowds' but a long, weary wait until August." Nothing but the famous star, or the latest London success, says this writer, takes "big money" in the provincial theatre to-day, and with the great attraction the expenses are so enormous that the profits are not nearly so large as the public is led to suppose. And this writer in the *Referee* gives an interesting opinion as to the causes of the stagnation:

There are many contributing causes to the present depression. One, and probably the first, is that with the exception of Drury Lane no West End theatre has produced "drama" for several seasons past. No longer comes the vigorous, well-made drama with human emotions and heart interest, the play with domestic touches to appeal to the better instincts of the provincial playgoer and to set the standard of tone in dramatic fare which is so sadly lacking in the country theatre to-day. With the heart no longer sending forth a healthy stream into the arteries, what wonder that the body has become anæmic and inanimate? Slackness in industrial concerns is another cause. But there are several more, for some of which the theatre managers themselves are responsible.

For a dozen years past it has been the fashion for managers to extend their operations until they have each obtained control of several theatres, in some cases as many as twelve or fourteen. Then the inevitable happened. The theatre manager was able to say to the traveling manager, "If you want a certain date at such and such a theatre (a good one) you must take my other dates." When the traveling manager pointed out that if he made £50 at the good theatre he would lose, say, six separate ten pounds on the six other theatres he was asked to accept, he was politely, or otherwise, shut out of the lot. If he accepted the terms he had perforce to cut his expenses to the lower level or face a certain loss.

With this dictation of terms to the traveling manager the cutting down of terms commenced all round and has grown more and more stringent, until now, instead of the old share and share alike, the traveling manager is compelled to take forty or in some cases thirty-five per cent. of the receipts. Sometimes a small certainty equal to about thirty per cent. of the takings is offered him, sometimes a share after the theatre has taken the first £50 or £100 or £150 on the week. And these terms have become more or less general in the face of the fact that nowadays the touring manager is expected to bring every scene and property, and is called upon to supply a vastly larger number of picture posters than he ever was asked to do in the old days when terms were more equitable and business much better.

The touring manager in turn has done what he was bound to do. He has cheapened his artists and shortened his cast. He buys a piece for a few pounds, and he not infrequently includes an amateur lady and gentleman or two who pay a premium instead of asking for a salary. He takes "joints"—that is to say, husband and wife—often at a lower salary nowadays for the two than they were able to obtain singly once upon a time, and the consequence is that sometimes one or the other is a square peg in a round hole. But this is tolerated for the saving it effects.

But the effect of all these economies is to cause the offering to deteriorate, and, with mediocrity of attraction, decrease in receipts and a lowering of the prestige of many theatres naturally follow. Managers have attempted to make up by accumulated horrors and sensations for deficiencies in writing and acting, and the result is that "drama" is now tabooed by the better class of patrons in scores of provincial theatres. It is in the better parts of the house that the most serious falling off in receipts has occurred.

It is not necessary to point out the striking resemblance in the managerial system described above to the system here by which the theatre has been absolutely commercialized. And the results seem to be identical in both countries.

The London *Express* the other day declared that the season in that city had been the worst in a quarter of a century. Failure had followed failure—farces, romantic dramas, comedies, native plays and translated works all faring alike in the general depression. "Putting out of account three or four plays at present being acted in West End theatres that are notorious failures," says the *Express*, "there is for the present year a list of plays which have entirely failed the length of which is unprecedented." And then is given a list of plays that did not run more than a month, a sure token of their lack of vitality, those enumerated being the works of experienced and "admirable dramatists," as well as the efforts of beginners at the trade of playmaking. The conclusion was reached that the unmistakable successes of the London season numbered but two or three, when plays were considered, while musical comedy, "looked upon as being the only sure card of the theatrical manager," had ceased to be a certainty, the two most successful types of which in London during the season had run but five and eight months respectively, whereas ordinarily such pieces, if liked by the public, should run a year or two.

Taken altogether, the season in New York and London has shown almost identical weaknesses, and managers who have depended upon London successes for exploit here must find themselves short of promising material for the coming theatrical year. While all concerned in the theatre will hope for the best for next season, it is apparent that the few managers who have something worth while to offer to the public alone may rest easy as to the outcome; and it may be predicted that the impending season in this country at least will put to a severe test present methods of management and try the abilities of the men who control the native stage.

NEW MEMBERS OF ACTORS' SOCIETY.

The fiscal year of the Actors' Society began on July 1, with every department of the organization in a prosperous condition. The new Board of Directors will meet to-day (Tuesday), and will accept to membership the following players: Robert Hilliard, Mary Mannering, Aubrey Boucicault, Orrin Johnson, William Harcourt, W. J. Ferguson, William Farnum, J. H. Gilmour, John Glendinning, Lewis Baker, William Bonnelli, Charles Cherry, Reuben Fax, Edward Abeles, William Burress, May Buckley, Henry Harmon, Beatrice Ingram, Frances Gaunt, Lillian Thurgate, Louis Eagan, Thomas McGrath, Frank Bromlee, William Lamp, Arthur Mackley, Stella Archer, Oza Waldrop, Robson Dalton, Frank J. McIntyre, Edward Wade, Clarence F. Montaine, Lillian Albertson, Charles H. Crosby, Alice Chandler, Charles Kennedy, John Curley, Harry K. Hamilton, Cecelia Radcliffe, Marion Frederic, Nilette Kershaw, Lillian Alexander Harris, May Donohue, Leona Leslie, Kathryn Morse, Frances Newhall, Sara Kingsley, Wilmott Williams, Charles H. White, W. Thornton Simpson, Charles Mortimer, June Mathis, Henry Duggan, Darwin S. Karr, David H. Landau, William A. Mason, Margaret McKeon, C. Stanton Ogle, Henry Walthall, Isabelle Fenton, Franklyn Searight, J. Merton Strock, Frank A. Howson, Jr.; Walter Hill, Alexander G. Carleton, Albert Morrison, Harry J. Buchanan, William A. Norton, J. E. Squirrell, Charles Balsar, Alice Donaldson, Charles J. Lammers.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded (if possible.)

CONSTANT READER: Malcolm Williams has been on a vacation and returned to the stock company at the Fifth Avenue Theatre on July 4.

A. H. SCHROEDER: Write to him care of THE MIRROR. The letter will be advertised. His address not known.

HELEN M. TERRY, Westchester County, N. Y.: Madame Rejane toured this country under the management of Abbey and Grau, in the Spring of 1895.

R. J. PARVIN, JR., St. Louis: The present locations of the five actors for whom you inquire are unknown to THE MIRROR. Letters sent to THE MIRROR for them will be advertised.

R. EDGAR: 1. He may not be playing in any company in the dog days. 2. The salary of a beginner in a stock company or in vaudeville depends upon the beginner.

L. A. R., Anaconda, Mont.: The company you mention has probably closed for the season. A letter addressed to the comedian named in your letter in care of THE MIRROR will be forwarded.

GEORGE EAGER, Kansas City, Mo.: 1. T. S. Arthur wrote the book, not the play, known as "Ten Nights in a Barroom." 2. His full name was Timothy Shay Arthur. He was born in New York in 1809 and died in Philadelphia, 1885.

ORIENT, Shanghai, China: THE MIRROR has taken great pains to find out what has become of Bert Flatt, but whether he is alive or dead is still an unsettled question. His old partner, Mr. Sharp, is of the opinion that Flatt died while returning from South Africa and was buried at sea.

MERCIA T., South Bend, Ind.: 1. If you will name theatre and town, the name of the actor may be supplied. 2. The professional name of the Mrs. George F—— you mention is not known to THE MIRROR. 3. His photo in that, or any, character is not known, as he is not yet known.

ALVA BROWN, Bedford Avenue, Brooklyn: 1. Charles Macklin's real name was Charles McLaughlin. According to his biographers he was born in 1697. According to his memoirs he was born in 1690 and lived until 1797, dying at the age of 107. He was the first great Shylock. He, according to his own words, wore a red cap, not wig, as Shylock, and was the first to make Shylock the terrible Jew. Before that Shylock was made a low comedy character. 2. Macklin was an Irishman, his father "a damned Presbyterian, my mother a bigoted Roman Catholic," according to his own statement. 3. He was a famous actor before Garrick was ever heard of, and dead before Edmund Kean was even dreamed of. 4. He wrote several plays, his best known being The Man of the World and Love à la Mode. 5. He was not good-looking, had the stubbornness of a couple of mules, was short, stocky, quarrelsome, self-opinionated, uneducated, of a ferocious temper, no genius, but perseverance, a great memory, love of his art, and a fine restricted talent. 6. He induced Spranger Barry to leave Dublin for London, and it was Barry, "the silver tongued," who made Garrick tremble on his throne. Barry was the handsomest and most lovable actor of his time, and supposed to be the finest Hotspur, Mercutio, Romeo and Falconbridge of all time.

LETTER TO THE EDITOR.

The Statement Untrue.

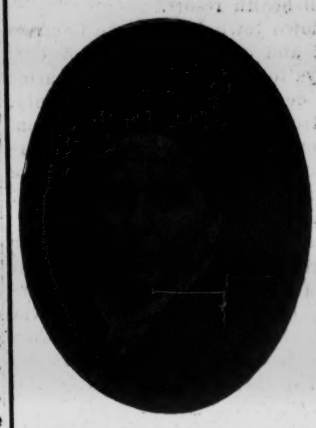
To the Editor of The Dramatic Mirror:

SIR,—Will you allow me the courtesy of contradicting the misleading and entirely unfounded statement that I am engaged to play Marianne in The Two Orphans? This, in justice to whoever is engaged for the part, as well as to my managers and myself. With thanks, very truly, yours,

BEVERLY SITGREAVES.

DEATH OF MADAME SERGES.

Madame Amalie Claus Serges, for many years a noted actress of the German stage in America, died at the Edwin Forrest Home, near Philadelphia, on last Wednesday morning, June 29. She was eighty-four years of age, and her death was due to the general disability of advanced years. She had been longer at the Home than any other of the guests there, and by reason of her kindliness and gentle nature she was very deeply beloved by every member of the little family at "Springbrook."



Madame Serges was born in the quaint city of Cassel, in Northern Germany, in 1820. She was a niece of the famous Frau Claus, of the Royal Theatre, in Dresden, and in her girlhood she had the advantage of constant instruction from that actress. Having had this exceptional training, she was not obliged to begin her stage career by playing small parts—as is customary in Germany—but, instead, she was permitted to make her debut in a leading role. Her first appearance was at the Joseph Stadt Theatre, in Vienna, when she was about fifteen years old, as the heroine in The Bride of a Bandit. She made a very favorable impression at once and became a permanent member of the company. There she played leading roles in the dramas of Shakespeare, Schiller and Goethe, and as her reputation increased she was engaged to appear in the court theatres of nearly all the principal cities of Germany. During this period she was known professionally by her maiden name, Amalie Claus.

In 1852 Madame Serges—who was now a widow with a little son—came to America, and made her first appearance in New York at the Astor Place Opera House in the title role of The Maid of Orleans. This was followed by her repertoire of classic plays—all, of course, in German. After a successful season at the Astor Place she went on tour, and appeared in all the large cities of the country where the German drama was at that time supported. During this tour she appeared at the opening of the Concordia Theatre, in Baltimore, playing Pompadour to the Narcisse of D'Arbyson.

During the Civil War Madame Serges played chiefly in New Orleans. Her son, now grown to manhood, enlisted in the Northern army and was killed in battle. After peace was declared Madame Serges went to Philadelphia, where for some time she was a member of a German stock company, and later she played in New York, under the management of Heinrich Conried. She made another tour of the country in stellar roles, and then, as age was beginning to fall upon her, she passed into heavy roles, and finally into old woman character roles and *grande dames*. During the latter years of her public career she was a member of various German stock companies. The date of her last appearance is not recorded, but it was about twenty years ago.

After coming to America Madame Serges was married a second time. Her husband died in 1885, and two years later she became a guest at the Edwin Forrest Home, where she remained continuously up to the day of her death. In person Madame Serges was large and of stately bearing. She had a noble cast of countenance and was possessed of a rich and powerful voice that, even in her latter years, was wonderfully melodious and sympathetic. In writing of her final years at "Springbrook," Charles J. Fyffe, of the Home, says: "Like a true German, she was very fond of nature and outdoor life, and passed many a happy hour strolling over the beautiful grounds surrounding our old mansion. She ever held in great admiration and esteem our noble benefactor, Edwin Forrest. She will indeed be sadly missed by her long-time associates at 'Springbrook.'"

The funeral ceremonies were held at the Home on Friday afternoon. The remains were buried in Glenwood Cemetery, Philadelphia.

CURRENT AMUSEMENTS

Week ending July 9.

ACADEMY OF MUSIC—Closed.
AERIAL GARDENS—A Little of Everything.
AMERICAN—Closed.
BELASCO—Closed.
BIJOU—Closed.
BROADWAY—Closed.
CARNEGIE HALL—Closed.
CASINO—Piff, Paff, Pouf—14th week—107 to 115 times.
CIRCLE—Closed.
CRITERION—Closed.
DALY'S—Closed.
DEWEY—Closed.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—Closed.
FOURTEENTH STREET—Closed.
GARDEN—Closed.
GARRICK—Closed.
GOTHAM—Closed.
GRAND OPERA HOUSE—Closed.
HARLEM OPERA HOUSE—Closed.
HERALD SQUARE—Closed.
HUDSON—Closed.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—Closed.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Closed.
LONDON—Closed.
LYCEUM—Closed.
LYRIC—Closed.
MADISON SQUARE—Closed by Mayor, Feb. 4.
MADISON SQUARE GARDEN—Duss Orchestra.
MADISON SQUARE ROOF-GARDEN—Paris by Night.
MAJESTIC—Closed.
MANHATTAN—Closed.
MENDELSSOHN HALL—Closed.
METROPOLIS—Closed.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—Closed.
MINER'S EIGHTH AVENUE—Closed.
MURRAY HILL—Closed.
NEW AMSTERDAM—Closed.
NEW GRAND—Closed.
NEW STAR—Closed.
NEW YORK—Closed.
NEW YORK ROOF—Vaudeville.
OLYMPIC—Closed.
ORPHEUM—Closed.
PARADISE ROOF-GARDENS—Vaudeville.
PASTOR'S—Vaudeville.
PEOPLE'S—Closed.
PRINCESS—Closed.
PROCTOR'S FIFTH AVENUE—My Friend from India.
PROCTOR'S FIFTY-EIGHTH STREET—Closed.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125th STREET—Fighting Bob.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Closed.
TERRACE GARDEN—Closed.
THALIA—Closed.
THIRD AVENUE—Closed.
VAUDEVILLE—Closed.
VICTORIA—Closed.
WALLACK'S—Closed.
WEBER AND FIELDS—Closed.
WEST END—Closed.
WINDSOR—Closed.

THE USHER

An American visitor to London contrasts the taste of the public in that city for musical comedies and operettas with the taste of New York, much to the discredit of our metropolis. After pointing out the merits of several of the light operas that have been running in London during the past season, this observer says:

"It is easy to call this sort of thing insipid, but if your taste has not been curdled and perverted by the leering crassness and the bustling vulgarity of Broadway 'musical shows,' it is pleasant and soothing to hear. Must we in America be always listening to flirtations told in the Tenderloin district, and thumped out to Tenderloin tunes? Or is the coon song, according to upper Broadway, to be our only refuge from it? Audiences in America are not so very different from audiences in England, and we should like this sort of thing at home if it were as well done as it is here. And somehow there is always a crop of young English tenors, clean, manly youngsters, good to see, who are neither awkward nor piping, and slim young English girls with honest eyes and nice ways, who can sing these songs and duets very simply and sincerely. Of course, the young persons of upper Broadway are too sophisticated for all this. Heaven and their audiences know they are! But are they an absolute essential to musical plays?"

It is not so many years ago that New York enjoyed and liberally supported the operettas and musical pieces of the kind that are still popular in London, Berlin, Vienna and Paris. We had the McCaull company, the Duff company, the Comley-Barton company, and an occasional French opera bouffe troupe with a star like Aimée, Judic or Théo.

We had from France the works of Offenbach, Audran and Lecocq; from England, those of Gilbert and Sullivan and Alfred Cellier, and from Germany and Austria, those of Strauss, Milloecker and Von Suppé. They represented good music, humor, romance and fantasy, and they demanded interpreters who had something besides assurance and charm of person.

Works of this excellent class were shouldered off our stage by comedians who became comic opera stars, and substituted for real operettas grotesque vehicles for their buffoonery, with a background of good-looking girls. They, in turn, gave way to the rot that now fills the boards, if not always the theatres—the asinine, slangy, cheap imitation of the Paris *révue*, the essence of the pavement, with its unspeakable music, show girls moving automatically, liberal display of physique and barroom comedy.

♣

The customary answer of the Trust to criticisms of its methods and to evidences of its nefarious influence upon dramatic art is the claim that the Trust "has put the theatrical business on a sound commercial basis." It might be urged that this answer is irrelevant and does not constitute a defense to the oft reiterated charges against the monopoly. But apart from its having no bearing upon the case, it is false, at least in part.

By constantly singing that refrain the members of the Trust have possiby come to believe in it themselves, as well as to find credence for it among thoughtless listeners.

Reference to the records in bankruptcy proceedings in New York and other cities will reveal the fact that quite a large number of theatrical men have unloaded their obligations through that method within recent years, and that most of these managers, having emerged from their finanical difficulties, have found the Trust a medium for renewing operations of the same sort that caused their previous disasters.

The members of the Trust, through the taxations they have been enabled to levy upon the majority of persons doing business with and through them as a booking institution, have undoubtedly been able to place themselves upon a sound commercial basis, but the juice extracted for their own benefit has not left the theatrical orange in such a succulent condition as it was previously to their advent—with their little scheme of control—upon the scene.

♣

Other evidence of the falsity of the Trust's claim as to its reformation of theatrical business is found in the irresponsibility existing in the contractual relations between managers and actors. Mr. Halbert, in the Chicago *Evening Post*, calls attention to several illustrations of this light regard for such obligations, and to the contradictory decisions rendered in cases growing out of broken contracts. He notes the following instances:

Early in the season of 1903-04 the Shuberts had a contract with some dancers whose services they seemed to rate rather highly. For some reason or other (presumably a temptation financial) they sought release, and when denied repudiated their agreements. Suit was brought and the young women were restrained from engaging with any managers other than those to whom they were under contract.

Yet a few weeks later Tyrone Power went back on a three years' contract with Harrison Grey Fiske for cause he deemed sufficient. Mr. Fiske prayed an injunction in New York and produced the signed contract. The court, however, refused to hold Power to his pledge and he was free to leave Mr. Fiske. It was Mr. Fiske who had given Power his chance for a hit in Mary of Magdala, and yet after the actor had gained the great advertisement that was certain to accrue after an appearance in the role he deserted to Charles Frohman. Mr. Power's subsequent experience in Ulysses, When Knighthood Was in Flower, and Ingomar did not add greatly to his fame or happiness.

In direct contrast to Mr. Fiske's experience with Tyrone Power was Henry W. Savage's difficulty with Frank Moulan, who had made a considerable success in The Sultan of Sulu. Mr. Moulan took it into his head to quit The Sultan of Sulu, so he allied himself with F. Ziegfeld, Jr., to assume a role in Mlle. Napoleon. Unfortunately his part was bad and his personal success in the presentation was a negligible quantity. Mr. Savage asked for an injunction to prevent Mr. Moulan from appearing under any management other than his own. The court decided in the manager's favor this time and Mr. Moulan was compelled to return to Mr. Savage's employ. The points involved in the Power and Moulan cases were precisely the same, yet the outcome was totally different in the Power suit from what it was in the Moulan contest.

By all odds the most interesting legal point raised during the season closed was brought up in this city recently when W. S. Cleveland sued what he was pleased to term the vaudeville trust and certain others for "boycotting" performers who had been engaged by him and yet were supposedly prohibited from playing with him because they were threatened with exclusion from all syndicate theatres should they persist on appearing at Cleveland's. The significance of this is readily seen. If Mr. Cleveland should win it would be plain enough that the theatrical trust which controls all theatres save those devoted to vaudeville could be prosecuted along similar lines. It would be a severe blow to the syndicate should it develop that boycotting and blacklisting are illegal.

Men who lure actors away from their engagements and induce them to break contracts; who utilize the boycott and the blacklist to gratify personal and business grudges; who have proved their incapacity either to encourage a sufficient number of deserving productions each season by others to fulfill their own obligations to provide attractions for the theatres they book, or to originate, develop, maintain or create enough such productions themselves, cannot, with any degree of truth, and in view of the points discussed in the foregoing, lay any honest claim to having "put the theatrical business on a sound commercial basis."

♣

Under the administration of Herbert Putnam, the Librarian of Congress, and particularly through the devoted services of Thorvald Solberg, the Register of Copyrights, the chaos that years ago existed in the Copyright Department of the Library, which was the despair of authors and others having occasion to consult its records, has been changed into order and system. For this relief dramatic authors are thankful, as well as others benefited thereby.

But there is room for more improvement, as a careful investigation of the methods now pursued clearly shows.

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Applications for copyrights are divided into nine classes, as follows:

Class A, books; Class B, periodicals; Class C, musical compositions; Class D, dramatic compositions; Class E, maps and charts; Class F, engravings, cuts and prints; Class G, chromos and lithographs; Class H, photographs; Class I, original works of art.

Excepting for original works of art, the Copyright law requires that two copies shall be deposited in each case where entry has been made. In the case of Class A, one copy of each book that is acceptable to the librarian finally reaches the reading room. In Class B one copy of each periodical goes to the "Division of Periodicals." In Class C, one copy of each musical composition goes to the "Division of Music." In the case of Class D, one copy of each printed dramatic composition goes to the reading room (since there is no special division for them) and is filed in chapter 34. This chapter contains collected dramas and criticisms of the drama. In the case of typewritten copies of dramas, both copies are filed in the Copyright Office. In Class E one copy of each map or chart goes to the "Division of Maps and Charts," and in Class F, G and H, one copy goes to the "Division of Prints."

The "Division of Periodicals" forwards to the Law Library all periodicals treating on law, to the "Division of Music" all those that principally contain music, and to the "Division of Prints" all those that pertain to art matters. But dramatic periodicals reaching the "Division of Periodicals" are retained there because there is no special dvision for them, and here is one interesting opportunity for improvement.

The Library should have a "Division of Drama."

♣

The necessity for such a division can be realized when it is known that in Chapter 34 of the Library there is a file of collected dramas and books of dramatic criticism; that typewritten dramas are deposited in the Copyright Office; that works on rhetoric and elocution are filed in Chapter 37; that the various editions of Shakespeare and Goethe are collected on Deck 16; that dramatic periodicals are placed in the reading room; that the publications of the Dunlap Society, for instance, are found under various heads—some among the biographies and others in different places.

Some one ought to be appointed whose duty it should be to bring these fragments together and form a perfect whole, arranged so that any inquirer might be answered at once, as to matters affecting author, publisher, manager or actor. There ought to be a "Division of Drama," which should be a complete encyclopædia of all matters pertaining to the American stage.

♣

An examination of the Library of Congress finds it woefully deficient in biographies of managers and actors. The Dunlap Society has done much to perpetuate their memories, but there are many gaps which ought to be filled. There are "lives" of a few, including Forrest, Booth, Davenport, Wallack and Mrs. Drew, but there are only brief notices to be found in encyclopædias and magazines of Barrett, Murdock, McCullough, Raymond, Florence and many others. With the new division instituted, the one in charge would be able, by correspondence, by gift and through purchase, to complete and classify American stage annals.

Other ideas naturally suggest themselves in this connection. Typewritten copies of plays might be furnished at fixed rates, and a small charge might be made for searches, the moneys thus received to be applied to meeting the expenses of the Division. It would be beneficial to compile the laws and court decisions of the several States in regard to the rights of dramatic authors, managers and actors.

Indeed, new claims and necessities would arise which finally would make this department one of great national as well as theatrical importance.

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I should think that the simplest method of securing this immediate improvement would be for the American Dramatists Club to take the initiative and prepare and secure signatures to a petition, which, accompanied by the written endorsements of persons of weight, should be forwarded to Mr. Putnam, the librarian, with a request that he take immediate action. It is safe to assume that the petition and influential signatures would demand Mr. Putnam's consideration, and would probably lead to progress in the direction desired.

BOOKS AND MAGAZINES.

The Theatre Magazine's July number has one hundred half-tone plates. The reading matter is more interesting than usual. The articles include an account of Perez Galdos, the Spanish playwright whose drama Electra has just made a sensation in Paris, and Yone Noguchi, the Japanese poet, contributes an entertaining and instructive paper on "Theatres and Theatregoing in Japan." "A Morning's Chat with Candida" (Dorothy Donnelly) constitutes the interview of the month, and Dr. Judd, the veteran manager, tells how Buffalo Bill first gained celebrity. This being a special vacation issue, two pages are devoted to pictures of the leading players at their Summer homes, and Wells Hawks, continuing his series, "How Theatres Are Managed," tells about the attachés in front of the house. The papers on "Famous Families of American Players," which began in the May number, are continued, the present article being devoted to the Jeffersons, and illustrated with rare portraits lent by Mr. Jefferson himself. The experiment tried by the People's Institute of New York to give the poorer classes fine dramatic performances for a nominal sum is described in an article entitled "Twenty-five-cent Shakespeare for the People," and there is a full-page pictorial feature describing New York's new Summer amusement resort, "Dreamland," at Coney Island. Millicent Moone writes an amusing letter to James K. Hackett, and Julia Wemple continues her interesting "Confessions of a Stage-Struck Girl." The pictures include scenes from Mrs. Wiggs of the Cabbage Patch, A Little Tragedy of Tien-Tsin, Woodland, The Southerners, Varennes, etc., and portraits of Grace Hayer, Bertha Galland, Nell Hawthorne, Paul Cazeneuve, Mona Desmond, Harrison Ford, Dorothy Tennant, Mrs. Leslie Carter, Fanny Brough, Gabriel Parès, leader of the Republican Guard Band of Paris; Howard Kyrle, Jessie Jordan, Franz von Vecsey, the violinist, and others.

The Arena for July is a new departure, and in line with the popular (not cheap) magazines of the day. It is a vast improvement on those that have gone before. It contains many drawings by Dan Beard, and one, "A Cold Snap in the Middle Ages," with this seeming anachronism under it: "'The court took a day off when the red ball was up.'—*From a Fifteenth Century Manuscript in the British Museum.*" But anybody who has read the annals of the Elizabethan and older ages, and gone deep into the old Greek, Latin, and Elizabethan dramatists and poets, will pause before accusing any modern writer of anachronistic errors. "A National Theatre in America" is treated in this number by F. E. Mackay, F. Edwin Elwell, and Edwin Markham. Joaquin Miller, author of The Danites, is responsible for "The Little Brown Men of Nippon," Charles Malloy has another article on Emerson and his poems, and there are many other good things. B. O. Fowler, the editor of the magazine, is to be congratulated.

Puck's new editor is John Kendrick Bangs. Its Fourth of July number is the first under Mr. Bangs' eagle eye. It is the best number since Harry Bunner died. Mr. Bangs' humor is at its liveliest in his new serial, "Alice in Stageland," and his Wilberforce Jenkins "Extra" is as killing as his best Sunday *Herald* articles by the lively Mr. Jenkins. Hereafter *Puck* must be read.

The Critic for July is a Hawthorne number, with fine photographs of Nathaniel Hawthorne, his ancestors and contemporaries, and articles by Julian Hawthorne and many others on the literary wizard of New England, who was born July 4, 1804. It is a fine, satisfying number. Hawthorne, by the way, never "arrived" until he was forty-five, in 1849, when "The Scarlet Letter" was published. It would be interesting to write an article showing that to Rufus Choate the world owes Hawthorne's great New England stories. That article has yet to be written.

MUSIC NOTES.

Robert Grau last Tuesday signed contracts with Nina David for a concert tour next season. Mr. Grau says he has guaranteed to pay Miss David $1,250 each for one hundred concerts. She will give nine concerts in this city, assisted by Walter Damrosch Orchestra, and give one scene from The Magic Flute in costume. Last week Mr. Grau received a cablegram from his European representative, saying that the assisting artists had been secured and would sail from Southampton early in the Fall. In addition to the foreign artists, the company will include Maurice Kauffman, a young American violinist; Anton Hegner, 'cellist, and George W. Jenkins, tenor.

The Summer night concerts were inaugurated at Asbury Park, June 25. An immense audience was in attendance. Arthur Pryor's Band, Alice J. Shaw, the whistler; the Continental Quartette of New York, and Tillie and Martha Wall furnished the programme.

Felix Weingartner is under contract to return in January to conduct several concerts for the Philharmonic Society.

Louise Gunning has been engaged by F. C. Whitney for the Madame Schumann-Heink Comic Opera company.

PERSONAL

Photo by Hopkins, Denver, Col.

WAKEMAN.—Emily Wakeman, who has appeared almost exclusively during the past few seasons in New York productions of Clyde Fitch's plays, is at present a member of the Summer Stock company at the Broadway Theatre, Denver, where last week she scored a particular success as the real aunt in Charley's Aunt.

LASK.—George E. Lask, the stage director and business manager, will sail on July 9 for a visit to London and Paris. Mr. Lask has been with Blanche Bates in The Darling of the Gods during the past seasons. For over seven years he was the general director of the Tivoli Opera House in San Francisco, and has been associated with some of the greatest successes of Charles Frohman, T. Henry French and Fisher and Ryley. Season before last he directed the Weber and Fields productions at Fischer's Theatre, San Francisco, for nearly seventy weeks. Much of the success recently of Jameson Lee Finney's playlet, A Fighting Chance, was due to Mr. Lask's careful direction.

ECKE.—Frederick V. Ecke has been engaged by Mr. Fiske as musical director at the Manhattan Theatre. Mr. Ecke was one of the principal violinists in the Metropolitan Orchestra under the late Anton Seidl, and he was for several seasons Mr. Augustin Daly's musical director, composing the songs and incidental music for Mr. Daly's Shakespearean productions. The new Manhattan Orchestra will be composed almost entirely of strings.

EYTINGE.—Rose Eytinge left New York on Sunday for Portland, Ore., where she will remain for several months, if not indefinitely. Miss Eytinge goes to Portland in response to repeated invitations from friends in that thriving and picturesque city, where she may open a dramatic institution. She is one of the very few actresses left of an admirable school, whose traditions unhappily are expiring, and the young idea dramatically inclined in the city of her sojourn should esteem it a privilege to sit at her feet and learn the arts of the stage.

FULLER.—THE MIRROR some time ago chronicled the departure of Hector Fuller, dramatic editor of the Indianapolis *News*, for the seat of war in the East. A cable to his former newspaper some days ago told of Mr. Fuller's hairbreadth escape in getting into Port Arthur, he evidently being the only foreign correspondent that had achieved that difficult point, and gave his views of the condition of affairs there. Now word comes to THE MIRROR, from Gilbert Tossick, leading man of Frank Hennessy's Company, now playing in the West, to the effect that he has received word that Mr. Fuller—who is his brother—has been killed by the Russians. It is safe to discount this report, however, for a man with enough enterprise and daring to get into a beleaguered city ahead of the Japs is worthy of and probably will win freedom as well as fame.

ARTHUR.—Joseph Arthur sailed last Thursday on the *Bremen*, with Joseph T. McCaddon, formerly director of the Barnum and Bailey Show, for a trip abroad, combining business and pleasure. Mr. Arthur has personal interests in Hamburg, Bremen and Antwerp to attend to, and after visits to those cities will go to Berlin and Vienna, and thence to Paris, from which city he will start for India, under arrangement with David Belasco, and he will make an extended tour of that country to collect, with a practiced eye, effects, costumes, properties and living types for his drama, Seirine, the production of which Mr. Belasco has announced.

GOLDEN.—George Fuller Golden is reported to be ill in London, although, in letters to THE MIRROR for the past year, he has not said anything about it. He is said, by those who have seen him within the past two weeks, to have consumption, and to be about to return here to go to Colorado. This will be a shock to Mr. Golden's many friends and admirers.

HALE.—Walter Hale writes to THE MIRROR from Paris that he has had a most interesting month in Spain observing and sketching. He says that London is dramatically dead, but that Paris is very much alive. Kirke La Shelle is to give Mr. Hale a ride on his automobile through Brittany, and they both, with Mrs. La Shelle and Mrs. Hale, sail for home on the *Philadelphia*, arriving July 9.

THE PROGRESSIVE STAGE CLUB.

The organization recently formed by Julius Hopp for the purpose of producing in this city social dramas and dramas of modern tendencies held its first public conference last Thursday evening in Lyric Hall. Despite the inclement weather, a considerable number of those interested in the movement were present, and the business of determining upon a definite course of procedure was well forwarded.

Those at the head of the enterprise gave evidence of great sincerity of purpose, and during the evening there were many manifestations of enthusiastic interest on the part of the lay members of the organization.

The object of the society—which is to be called the Progressive Stage Club—is to present on Sunday afternoons modern plays of serious sociological intent that, for a variety of reasons, are not produced on the regular stage. In the opening address of the evening Mr. Hopp set forth the object of the society, and outlined the methods by which the object might be attained. He said that the idea was to follow in the path of similar movements in Europe—particularly in Germany—in bringing before the thinking members of the proletaria plays of the highest intellectual importance at a very moderate cost. The presentations will be made on Sundays, because on Sundays it will be possible to secure suitable theatres for the performances and because the public to which the movement is particularly interesting can best attend on Sunday. The price of admission will be only fifty cents, to subscribers, and the tickets will be issued in such a manner that the humblest member of the organization will have an equal chance with the most prominent member of securing a desirable seat. Mr. Hopp said further that the movement was not antagonistic to any conditions now existing in the theatre—that its aim was simply to provide the masses with the intellectual and artistic dramatic entertainments that the masses hunger for and that the commercial stage does not provide.

The next speaker was Mrs. Richard Hovey, who is to have charge of the productions made by the club. Mrs. Hovey said that the best evidence of the prospective success of the movement lay in the fact that every one who had yet been approached on the matter had immediately become enthusiastic in its support. Already, she said, a number of players of established reputation had offered to appear in the productions, with pay or without pay, and that at least two theatre managers had received favorably Mr. Kopp's request for the use of their playhouses. Mrs. Hovey then read a communication from Horace Traubel, editor of *The Conservator*, which was, in part, as follows:

I see what you are trying to do, Hopp. You will get rid of the star. You will get rid of the star for the sake of the stars. You will cut off the salary. You will cut off the salary for the sake of the salaries. You will admit that the player is important. But you will insist that the play is more important than the players. You are going to give the play a chance. Lately only the player has had a chance. You are going to give the playwrights a chance. Lately only the playwrongs have had a chance. You are going to give the public a chance. Lately only dollars have had a chance. The playhouse is not addressed to the soul. It is addressed to the pocketbook. The people have been prohibited. Now the people may have a chance. You propose to try a contemporary playhouse. A playhouse in which life may utter itself in free accents. In which the world of struggle may state its case. In which the problems may speak out. Not the sex problem alone. The industrial problem, also. The industrial problem. But for the industrial problem there would be little sex problem. In your new theatre the problems will have the stage. The prohibited problems. It is time. I hear the stroke of the clock. The people must have their theatres. First the people. The actors have their many theatres. Now let the people have their theatres. We want a breed of actors who are willing to speak out in the voice of the people. Actors without pay. Actors with pay. Actors anyhow. People anyhow. The actor must be like any other artist. He must not put pay first. Pay ushers the artist out. You say the old theatres are doing their work? Yes, they are doing their work. But there is work they have refused to do. That refused work others will do. Are there others to do it? There's Hopp, in New York. Hopp says: Let's try. Hopp is right. I amend Hopp. I say: Let's succeed. Why not? A theatre of, by and for the people. A theatre of, by and for the problems. A theatre of, by and for the actor. But a theatre never of, by and for the money. Money, too. But not money first and last and all the time. The right kind of money. Not the money which comes putting everything else in bond. The money which comes asking: What can I do? Here will be plays in which sincerity shall have a first voice. Plays which will do for the stage what other plays will not do and what the stage does not dare do for itself. Our civilization has issues with itself. It is asking itself questions. Do you hear those questions on the stage? They are not asked. Or if asked they are asked in order to be wrongly answered. The free stage will admit all the questions and suppress no answerer. This does not mean that we propose to turn the theatre into a nursery for the propagandist. Though I do not think that as bad as to make it a huckstery. But that is not the idea. The idea is not that it should be deadly with the dullness of a doctrine. The idea is that it should be vivid with the activity of immediate life. The stage cannot be interesting because it is not free. It does not dare. It skulks and apologizes. Our age is up against some of the most poignant experiences of history. The stage passes these experiences by. It would like to say: How are you! But it must pass on without a salutation. Hopp and his group are striking out for fresh conditions. They do not stand off and make faces at Broadway. They do not *blame* anybody or *excuse* anybody. *They only see the work.* Broadway will not do it. They will do it. They will do what can be done to give the people a voice through the theatre. This will be the theatre of the forbidden. The forbidden plays. The forbidden writers. The forbidden actors. Even the forbidden managers. The forbidden people. All shall session here together in the parliament of a rejuvenated stage. You thought this sort of stage dead. So it was dead. Broadway could not bring it to life. Broadway murdered it. But Hopp comes along with a few apostles, knocks at the door of the tomb and announces the new day. The stage will be the stage again. The actor the actor. The writer the writer. The people will be people again. Do you not recognize the purity of the new note? It may come to little. It may dissipate itself in distances and hours. Yet it may not. It may concentrate and conceive. It may birth and breed. Its little voice may be the only true voice in the chaos and sacrifice of an industrial era nearing its end. You are afraid this voice may be too prosaic to fulfill the ministry of art. Why should it be? The factory is *full* of tragedies. The store has its *laugh* and cry. The office has its shame and *beauty*. The tramp is romance in shadow. The millionaire is lyric with the blood of the headsman. Life is full of color. Splashed in extremes. Hot as suns. Cold as arctic ices. What is there this common life of every day does not offer?

After reading the communication, which was received with much applause, Mrs. Hovey made a strong plea for the worth of the actor's art, saying that it illuminated the author's idea and brought that idea far more forcibly to the mind of the auditor than it were possible for the printed page to impress the reader.

The next address was made by Courtenay Lemon, editor of *The Worker*, and known as "The Boy Orator of Socialism." Mr. Lemon said that the American stage to-day was controlled by wealth and that nothing that would offend the ears of wealth was permitted in the theatres. He said that an actor would not be allowed to play Shylock as a villainous and unsympathetic character in these days, because such portrayal might hurt the feelings of some banker in the audience. His principle contention was that plays to-day should deal with the vital questions that concern the masses, and he said that Shakespeare's plays were of small worth to the public when presented on the stage, because they do not have to do with modern problems of social, domestic and political economy. He spoke at considerable length and at variance, it would seem, with the real intentions of the society as set forth in its propaganda.

The other speakers of the evening were Gaylord Wilshire, Mrs. Vera Johnston and Alexis C. Ferm. Before the meeting adjourned it was decided that a play of Bjornson's should be the first production of the proposed series.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

At the meeting of the Board of Directors held last Wednsday the following members were elected: Merceita L. Esmonde, Stuart Mayne, Charles Sprague Smith, Rhodes A. Nichols, John R. Rogers, Louis Wainwright, Harriet Davis, Marie Steers, Lizzie Goode, Eda Bothner, Mrs. Jackson, and Mary Priaulx.

At the meeting of the National Council the following ministers were elected chaplains of the Alliance: Rev. C. A. Thomas, Gallipolis, O.; Rev. F. G. Scott, Quebec, Canada; Rev. C. A. Eaton, Meyersdale, Pa.; Rev. T. F. Butler, Lewiston, Me.; Rev. J. Braun, Everett, Wash.; Rev. E. Borncamp, Winona, Minn.; Rev. W. P. Law, South Haven, Mich.; Rev. J. R. Kaye, Lincoln, Ill.; Rev. Father Riedel, Lincoln, Ill.; Rev. J. L. Tucker, Baton Rouge, La.; Rev. E. S. Forbes, Jersey City, and Rev. A. Tashereau, Quebec, Canada.

One of the proofs of the value of the Alliance to the dramatic profession can be seen from the following extract from a letter received by the national secretary recently:

"My Dear Mr. Bentley: You asked me, as a chaplain of the A. C. A., to report anything of interest. To-day I buried Edward Machey, of the Bennett-Moulton company. His wife had just arrived from Kansas City, and sent for me as chaplain of the A. C. A., she having seen the calendars in the dressing room. Although she was Jewish, her husband was not. I used the Jewish ritual at the service, and there was a large number of Jews and Christians present. There are two other members of the above company at our hospital here with typhoid fever. I have looked after and sent flowers to them. I am so glad that I am able to look after the members of the Alliance, and shall be a more devoted watcher over those who are still to come. Sincerely,

"A. R. KIEFFER,

"Chaplain of the A. C. A., Bradford, Pa."

Eva S. Merry was hostess at the tea served at the Headquarters last Thursday, and among those present were Rosa Rand, Katherine Johnson, of the Colorado Springs Chapter; James A. Young, Lillian Lancaster, Charles T. Catlin, Camille Porter, Amelia Weed Holbrook, Minerva Florence, Mrs. Roswell L. Hallstram, Aunt Louisa Eldridge, B. F. Gallant, M.D., Rev. F. J. Clay Moran, Mrs. J. Alexander Brown, Annette L. Place, Maggie Breyer, and many others.

Mrs. Roswell L. Hallstram will be hostess next Thursday, and all members are cordially invited.

PARIS BY NIGHT.

Paris by Night, a musical play in two acts, was produced in New Rochelle last Thursday night, for the first time on any stage, by L. Lawrence Weber and Edward F. Rush, and will have its metropolitan opening on the Madison Square Roof Garden next Saturday night. The book and lyrics are by Harry B. Marshall and the music by Robert Edwards. It was staged by Sol Fields, a brother of Lew M. Fields. The encores were numerous.

Among the sixty persons in the piece were Toma Hanlon, Fleurette de Mar, Sylvia Beecher, Madge Lawrence, Bertha Dowling, Mae Sheridan, Ben Welch, Edgar Temple, Henry Vogel, Hugh Cameron, Cassius Freeborn, Burnell Pratt, George Tyler, Linnet Fiske, Naomi Arnold, Maude Wynne, Margaret Messinger, Grace Bond, Minnie Egener, May Guyer, Mabelle Bonner, Julia Curtis, Louise Egener, Alberta Davis, Cretta Ross, Julia Cook, Edyth Forest, and Edyth Warren.

AN ERRONEOUS IDEA.

An erroneous idea prevails that Harrison Grey Fiske intends to establish a "stock" company at the Manhattan Theatre next season. A "stock" company is a resident company without a star. Mr. Fiske's announcement promises a fixed dramatic organization, with Mrs. Fiske at its head. It is his purpose to secure the best actors available to appear in conjunction with Mrs. Fiske and to be identified permanently with the Manhattan Theatre, playing in New York the whole season, except for brief visits to a few of the principal cities in the Spring.

SARAH AND MRS. CAMPBELL IN FRENCH.

Great interest was shown in the performance at the Vaudeville Theatre last Friday afternoon in London in the original French text of "Pélleas et Mélisande, a lyric drama by Claude Debussy, after Maeterlinck. Sarah Bernhardt took the part of Pélleas and Mrs. Patrick Campbell that of Mélisande. The house was crowded with professionals, and the performance seemed to be a great success. Mrs. Campbell spoke her lines with fluency, but with an English intonation.

ROME THEATRE BURNED.

Sink's Opera House at Rome, N. Y., was completely destroyed by fire June 28. The American Express Company's building was also destroyed, and Steinwix Hall was damaged. The total loss was $80,000. Utica and Oneida rendered assistance. Four persons were slightly injured by a falling wall and debris.

AT THE THEATRES

West End—Camille.

The stock company season at the West End Theatre was concluded last Saturday night. During the week Hedda Gabler was presented at the evening performances, and at the Wednesday and Saturday matinees the bill was Camille. Yesterday (Monday) two extra performances of Camille were given for the benefit of Una Abell-Brinker. A new sketch entitled A Quiet Breakfast preceded the play.

On Wednesday afternoon a large audience witnessed the presentation of Camille, and apparently found the play and the acting thereof very much to its taste. As a matter of truth, the presentation was in all respects creditable. Miss Abell-Brinker's Camille was rather more robust and vigorous than is usual. The actress chose to bring out the melodramatic rather than the quieter strength of the character and the play. Her impersonation was, nevertheless, appealing, and she wrung from her auditors a very fair tribute of tears.

Harry Keenan's Armand Duval was manly, clean cut and artistic. David Edwin gave proof of unusual versatlity by following his Jorgen Tesman with an excellent characterization of the Count De Varville. Alice Chandler was an admirable Olympe. The other roles were only moderately well played.

GOSSIP OF THE TOWN.

George F. Wilson, the manager of the Pittsburgh Orchestra, sailed on the *Oceanic* last Tuesday to join his family in England and to make a Continental tour.

Owing to the closing of the Davis-Boyle Stock company in Rochester the week before last, Edward Forsberg has returned to New York to negotiate for next season for a new play on the Forgiven order, by a well-known writer. Forgiven was written by Mr. Forsberg's stepfather, the late Frederic Bryton, and has run for nearly twenty years.

Alice Butler has just finished her six weeks' engagement with Edwin Arden in Washington, and is now on her way to St. Paul to join the George Fawcett company. Miss Butler is as modest as she is clever.

Bertha Galland will next season continue to appear in Paul Kester's dramatization of Dorothy Vernon of Haddon Hall. Her tour begins in October. Orrin Johnson will play the role of Sir John Manners.

Ethel Hornick was married in Sioux City, Iowa, last Tuesday, to Dr. William Wallace Walker, of New York. The ceremony was at the home of the bride's uncle, John Hornick, a leading business man. Among the presents received by the bride was one of a silver service, from the Lotos Club, of New York, of which Dr. Walker is a member and chairman of the Entertainment Committee. The bridegroom's gifts to the bride included a large number of unique and expensive pieces of jewelry. Dr. and Mrs. Walker will sail on the next trip of the *Noordland* for Europe, where they will remain a year.

Fire last Tuesday destroyed Sink's Opera House and Dr. Flandrau's residence at Rome, N. Y. Contractor Louis W. Edy and Fireman Meiss were caught in a falling wall and seriously injured. It is said that a man named Charles Foote was buried under the wall. In the Opera House block were two stores and several suites occupied by clubs. Nothing was saved. The loss is $200,000.

The first of four outdoor performances by the Ben Greet company was given last Tuesday afternoon on the grounds of the Cloyne School, Newport, R. I., for the benefit of the local Army and Navy Young Men's Christian Association. As You Like It was played in the afternoon and A Midsummer Night's Dream in the evening. On Wednesday afternoon Much Ado About Nothing was revived and A Midsummer Night's Dream was repeated in the evening.

Contracts were signed last Tuesday between Nanette Comstock and James K. Hackett. Miss Comstock will star under Mr. Hackett's management, beginning next season. Miss Comstock has been leading lady with Joseph Jefferson, John Hare, Sol Smith Russell, Otis Skinner, Henry Miller, and William Collier. Miss Comstock is to begin her starring tour as Virginia Carvel in Winston Churchill's The Crisis.

A violin by Antonius Stradivarius was sold at auction in London last Tuesday for $3,500. It was once owned by a street musician, whom many Londoners remember. He paid $6 for it, and after using it for years sold it for $125. A certificate accompanying the instrument states that Antonius Stradivarius made the violin in 1728. A violin by Francesco Ruggeri, of Cremona, dated 1686, formerly in possession of Max Muller, brought $525.

Samuel L. Clemens (Mark Twain) sailed from Naples for New York last Tuesday on the Hamburg-American liner *Prinz Oskar* with the casket containing the body of his wife, which will be interred at Elmira, N. Y.

Edgar M. Hyman, managing director of the Empire Palace, Johannesburg, and the Tivoli Theatre, Cape Town, with offices in London, England, sailed last week for England.

Joseph Jefferson's son-in-law, the late B. L. Farjeon, left a complete story in MS., "The Ambiers," a narrative of theatrical life, which is soon to be published.

Aubrey Mittenthal arrived home last Wednesday on the *Kaiser Wilhelm II*, after a ten weeks' tour on the Continent.

Mr. and Mrs. B. E. Forrester returned from a ten weeks' sojourn in Europe on the *Kaiser Wilhelm II* last Wednesday.

John E. Kellerd filed last Wednesday in the Federal Court, Brooklyn, a voluntary petition in bankruptcy with assets of $40 and liabilities of $999.66.

Supreme Court Justice McCall singned last Wednesday a decree separating Marie Booth Douglas, a niece of Edwin Booth, from Byron Douglas, the actor, whom she married in 1888. The decree carries with it $20 a week alimony and $5 a week for the support of Edwin Booth Douglas, the only child, who is put into Mrs. Douglas' custody.

Anna Valentine; or, the Crime of Lodi, is the title of the drama to be given at the Thalia Theatre on July 4, by Italian actors.

Harry Earl, who is the business member of the Pain Pyrotechnic Company's Last Days of Pompeii and Ancient Rome, has been elected a life member of the Wilkes-Barre Press Club. The club card, keys and certificate of paid up dues were presented to him at the rooms by Daniel L. Hart, and there was a pleasant session following the honor.

Judge Gildersleeve, of the Supreme Court, last Wednesday annulled the marriage of Florence Armstrong Van Den Berg, known as Cheridah Simpson, who formerly appeared in The Prince of Pilsen company, and José Van Den Berg, who was a leading oboe player at the Metropolitan Opera House.

Charles W. McDaniel, after a record of efficiency covering several years as assistant treasurer of the Grand Opera House, Chicago, has been promoted to be treasurer by Manager Harry Hamlin.

Mamie Keene has been engaged again for the third season in the Eastern Over Niagara Falls company. Gus Neville will again be stage manager of the Eastern company—his third season.

Manager Ed Rowland, of Rowland and Clifford, has settled down for a Summer of work at his desk in Chicago. He has engaged May Bretonne, who was Bossy in A Texas Steer last season, and Will Chatterton, for the Western Over Niagara Falls next season.

E. Harry Thompson and his orchestra have been re-engaged for the Central Opera House, Martinsburg, W. Va., for the coming season.

Wadsworth Harris was a guest of honor at a banquet given by the St. Croix Club, Calais, Maine, on June 28, in celebration of the three hundredth anniversary of the discovery, by Champlain, of the St. Croix Valley.

Mrs. H. C. de Mille is rejoicing over another play that has just been put into her hands. This, she says, is the second great play that has been intrusted to her keeping. The first she placed with Forbes Robertson. No one has yet seen or heard it. Mrs. de Mille said to THE MIRROR: "No real dramatists to-day! With these two original plays, one by an English author, and one by an American, I challenge the dramatic world to produce their superiors! Both authors were strangers to me three months ago." Mrs. de Mille's son, William C. de Miller, has sold a play to Henry B. Harris for Robert Edeson. It is an original play of New York college life.

Scott Marble, the noted old actor and playwright, was last week admitted to the Actors' Fund Home, on Staten Island, as a permanent guest.

Leon McReynolds is in St. Louis at the World's Fair. He comes to New York in the early part of July to prepare for the coming season. Mr. McReynolds will rehearse his company in New York.

AMATEUR NOTES.

The Empire Dramatic company, of Homestead, composed of the best local talent, produced the comedy-farce What's Next, by Bob Watt, at Carnegie Music Hall May 17, 18 to big houses. By general request the play was revived on June 10 with similar results. Several good vocal selections, introduced at the proper moments, added materially to the success of the play, and in a financial way it eclipsed all previous efforts. The cast comprised fifty-five people, of which forty were members of the chorus. The songs introduced were "Must You?" by Bob Jones; "There Are Lots of Things You Never Learn at School," by Anna R. Kelly, which made a tremendous hit; "The Maid of Timbuctoo," also sung by Miss Kelly, was another success, accompanied by the entire chorus costumed as Zulu maidens. "Navajo" was sung by L. Cunningham, the entire cast appearing in Indian costume. "Barney," another hit, by Anna Kelly, was effectively rendered by the chorus, appearing as Irish Biddies. The closing song, "Dreamland," was sung by Margaret Thomas, the noted soprano, and was highly appreciated. The entire production was under the direction of Manager Adolph Herbert Schroeder, formerly of Primrose and West's Minstrels and the White Heather company, and was produced under the auspices of the ladies of the G. A. R. The cast comprised Polly Poke, Anna R. Kelly; Mrs. Madder, Miss C. McDermott; Gertie Gush, Nellie Jessop; Mrs. Wallace, Miss M. Thomas; Dr. Chintzer, William Marshall; Moses Madder, George Vallome; Phineas Poke, A. H. Schroeder; Zeph Somers, C. Stetler; Tim Trenwith, O. O. Mechling; Willy Willy, L. Cunningham; Michael McGilp, David Orr. The chorus included Edna Tippet, Daisy Addis, Margaret Lawson, Mary Richards, Bertha Plum, Cornelia Keltzer, Margaret Dell, Lucile West, Agnes Madden, Garnet Clark, Alice Lowry, Lillie Riley, Edith Davies, Irma Ross, May Hutchinson, Ethel Alter, Reeda Keltzer, Francis Davies, Chaterine Madden, Anna Runge, Annie Hays, Mary Madden, Hugh Kelly, William Kelly, Joe Kelly, R. Jones, S. Cunningham, David Jones, F. Aulbert, H. Johnston, H. Roberts, Ed McHugh, Matt McHugh, Nora McHugh.

Last Thursday night the second of the performances in the four-day society kirmess of Putnam Hill Chapter, Daughters of the American Revolution, was greeted at the Havemeyer Auditorium, at Greenwich, Conn., by a large crowd. There were two hundred New Yorkers in the dances, and in a voting contest by the audience to determine the most favored dance, the Florodora Sextet, which Colonel Robert B. Baker, of New York, had arranged, won the laurel. The afternoon's first performance of the children's pantomime, The Sleeping Beauty, was a success. Two year olders participated in a doll and Jumping Jack dance. It was great!

At the Sharon, Mass., Town Hall last Thursday evening, June 30, before a large and brilliant audience, Mrs. Erving Winslow's company of players produced Sardou's A Scrap of Paper as the second entertainment of the season of 1904 of the Sharon Improvement and Literary Association. It is understood that the third entertainment will be given in August, and will consist of the production by the same company of Fanchon the Cricket, with Lily Carthew in the title-role. The performance of A Scrap of Paper was sustained by the following cast: Prosper Couramont, Charles-Edward Amory Winslow; Baron de la Glacière, John Clement; Brisemouche, John Murdoch; Anatole, James Cronan; Baptiste, Frank E. Burbank; François, Julian F. Hayward; Louise de la Glacière, Blanche Brainard; Suzanne de Ruseville, Ruey Burnham; Mathilde, Lily Carthew; Zenobie, Mrs. Adelaide Cochrane; Madame Dupont, Mrs. Frances Bagley; Pauline, Maud Fawcett. Mr. Winslow bore off the honors. The leading woman part, that of Suzanne de Ruseville, was taken by Ruey Burnham with nice effect when it is remembered that she is not a professional. John Clement as the Baron de la Glacière looked the part to the full and only just missed imparting distinction to the performance. James Cronin as Anatole, the youth, and John Murdoch as Brisemouche, the *vieux moustache*, imparted life and vivacity to their respective parts; and Mrs. Frances Bagley as Madame Dupont, the housekeeper, was clever.

TO THE MANAGERS.

To make them know, to make them understand,
That one small seed, sown by the Master-hand,
Has fallen on the soil of your young life
And, budding forth, needs but the pruning knife
Of opportunity and managerial will
The perfume from its bloom the earth to fill.
What means the homely face, if in the eye
Glows that strange light reflected from on High—
A light which God has sent as one pure ray
To help the toilers on their rugged way?
Why smile in doubt? or turn aside in haste
To cry in scorn, "I have no time to waste:
The world is full of dreamers such as she.
Who claim they have a famous destiny?"
Pray pause, good sirs, consider ere you spurn.
Is it success for which you strive and yearn?
If it be so, why force another's fall
Who seeks but that on which you stake your all?
Too seldom you this maxim call to mind,
"A fellow feeling makes us wondrous kind."
No doubt 'tis so that many ask your aid,
Who with their face or figure fain would trade,
While yet again a goodly number come,
Through sudden apprehension stricken dumb.
Others, perchance, their talents laud too high,
And thus their imperfection you espy.
Though this be true, and all you say the case,
A moral from this question you may trace.
Have you in youth not wandered through a field
To cull the fairest flowers it might yield,
No thought of "wasted time" to cross your mind
If one rare, perfect blossom you could find?
The Human Garden may be full of weeds,
But still the Father planted all the seeds,
And, watered by the tears of His great love,
Some day they may be fit to bloom above.
So in contempt how dare you pass them by,
When God will deign to watch them from the sky?
And now to those whom my poor words may reach
This is the lesson I would have them teach:
Be not too skeptical, too curt, too cold,
One gentle word or kindness may be gold
To fill your coffers; when you count the cost
You'll see you've won where oft before you've lost.
'Tis thus you may discover those you need,
And, granting them success, will you succeed.

CORNELIA DEAN.

MRS. SPOONER'S PLANS.

Photo by Edward Esmonde.

Mrs. Molly G. Spooner, who manages the successful stock company which bears her name, and is now in its fourth year in Brooklyn, spoke to a reporter from THE MIRROR about her theatre and plans for the coming season. In the little office in the Bijou Mrs. Spooner, who has been at work several weeks since the closing of the theatre, said: "If present plans go through, we shall open Aug. 15. This next season I shall omit three of my matinees, leaving matinees on Tuesday, Thursday, and Saturday. This gives the company one day of rest, and allows us to put on our productions in better style. My prices will be raised slightly, $1 being charged for the best orchestras chairs in the evenings. Of course, the gallery prices will remain as they always have been, 10 and 20 cents. There are people who want to go to the theatre at these prices, and who are very grateful to us for the chance. One man wrote me that 'formerly when we wished to go to the theatre, I would go one time and my wife next, but now I can take the whole family to the Bijou, and we greatly enjoy the performances. Mrs. Spooner, you don't know what a lot of good you do to the working classes.' Now, wasn't that lovely?" And the reporter agreed that it was.

When asked if she thought that her stock company had as firm a hold in Brooklyn as ever, and if there was as much interest taken in stock companies, Mrs. Spooner said: "Why, the season just closed was fully as good financially as the year before, and from present indications at the box-office, our coming season will be even better. I wish I could show you our subscription lists. All of the best seats through the coming season have been taken. Some people take seats for two performances a week. One woman last season had seats for Tuesday matinees and Friday evenings, so as to be sure of seeing the play. Sometimes the seats would be empty at one of the performances. Some of my patrons cannot understand how, when we have a packed house, there will be a few empty seats. But people secure their seats ahead and sometimes do not use them. My subscribers feel very indignant if some one else by mistake secures their tickets or seats.

"I am assured of my business in the lower floors. Of course, the gallery fluctuates. At the time of the Iroquois fire there was a falling off, but they all came back in a week or two. The women wished to know, at the time, about the fire precautions. We had tests made, and found out that we could get the audience out of the theatre in two minutes. The actual test took two and a half minutes, but the women and children in the lower floors would stop to talk. We have just had another fire escape put up, but it was not necessary. I consider the Bijou the safest theatre in Greater New York.

"We will play the latest plays that can be secured for stock," continued Mrs. Spooner, "such as When Knighthood Was in Flower. I am negotiating for some now. I have a great many requests for repetitions, so that I could easily put on an old bill every fourth week. But people say to me, 'Mrs. Spooner, how will you be able to find enough plays for next year?' Why, I can find all I want, and more, too. So that I intend to have nothing that the company has produced before given the coming season. Last season we made eight new productions, and we expect to produce eight more this season. Mark E. Swan is writing me another play, and William J. McKiernan, who wrote Red Riding Hood and Cinderella for us, and is the author of The Gunner's Mate, will have a new play ready for me. We will play Romeo and Juliet one week. Edna May is making a special study of the role of Juliet now. We have often had requests for the play, and I said that as soon as they reached five hundred we would produce. In answer to a notice in our programme, many more than five hundred came in.

"You see, the people at my house are not the regular stock company patrons. When I went to the Montauk recently, every one around me shook me by the hand, and said: 'Why, Mrs. Spooner, how do you do?' They were the same people that come here. We have some of the best in Brooklyn.

"My company will be practically the same. Both Edna May and Cecil will be with me. The girls are in the mountains now, where Cecil has her horse that she used in My Lady Peggy Goes to Town. They spend most of their time riding and driving. Then we all go to the World's Fair at St. Louis and visit friends in the West. The theatre is being renovated now. I mean to have the boxes painted with that light shade of green which is so popular."

Mrs. Spooner, Edna May and Cecil, R. K. Spooner, Cora Morlan, Roy N. Hair, with Mr. and Mrs. Corse Payton, of Brooklyn, are now out West enjoying a well earned vacation, and everything points to the most successful season yet of the Spooners in Brooklyn.

IN SUMMER PLACES.

Owen Wister, author of The Virginian, is at Asbury Park for the Summer.

Ross and Fenton are occupying their bungalow on Deal Lake at the head of Asbury Park.

Charles Fleming will pass the Summer between Asbury Park and his apartment on Morningside Avenue.

Vesta Stanton will spend the Summer at her home in St Louis.

Ernest Lamson is spending the Summer in the mountains of Arizona.

Charles Howard is Summering up at Seneca Lake, N. Y.

Bertha Galland is spending the Summer at Siasconsett, on Nantucket Island, where she owns a cottage and recently was elected a member of the local school board.

Harry Clay Blaney, with his sister, is spending his Summer on his sixty-acre farm at Centre Moriches, Long Island, raising game chickens, corn, and occasionally the roof. One-fourth of the time he spends on his yacht, one-fourth on his farm, one-fourth in bed, and the other fourth calling his farm hands to breakfast.

Mrs. J. Paul Montgomery (Babe Hollywood) is spending the Summer at Averill Park, N. Y., at Mrs. John Wild's cottage.

James L. Seeley and wife are at their home in Asbury Park, N. J., where they have been since the closing of James K. Hackett's season.

Garland Gaden and Laura Lorraine (Mrs. Gaden) are as usual spending the Summer at their country home, "The Orchard," at Freeport, L. I.

Mr. and Mrs. G. A. Ackerman, of the Ackerman-Quigby Litho Company, are visiting Mr. and Mrs. Gaden at Freeport, L. I.

Genevieve Cliff, who played the lead in From Rags to Riches, is spending her vacation in Denver. She will return to New York about Aug. 1.

Violet V. Holmes left last week for Walnut Grove, Cal., returning in time for rehearsals.

Adele Clarke has been visiting in Keene, N. H. She left last week for West Hartford, Conn., where she will be for an indefinite period.

Cora H. Williams is spending her Summer at Marblehead, Mass., and will return to New York in August to begin rehearsals with the King Dodo company, in which she will play Annette next season.

Caroline F. Cooke, Marie Pettes and Lorimer Johnstone are at the Biscayne Hotel, Atlantic City, for the Summer.

Oscar Eagle and Mrs. Eagle (Esther Lyon) are in Gallipolis, Ohio, spending a month with Mr. Eagle's mother.

Fannie Rice is visiting her daughter at Winston-Salem, N. C., for a few weeks.

J. M. Ferguson, owner of Ferguson Stock company the last season, and Minnie Ferguson are at Winston-Salem, N. C., for a few weeks.

John F. Webber closed a fifty-six weeks' engagement at the Castle Square Theatre, Boston, July 2. He will spend a vacation at his home in Northampton, Mass., returning to New York in September.

Sadie Martinot went to Maywood, N. J., last Friday, and will occupy her cottage there for the Summer.

Mr. and Mrs. Neil O'Brien (Eva Davenport) and their daughter, Marie O'Brien, went to Block Island on Sunday, there to remain until Miss Davenport opens with The Yankee Consul in Chicago, Aug. 6.

Mrs. Daisy Humphreys, widow of the late Joseph Humphreys, is visiting Mr. and Mrs. William Furst, at Freeport, L. I.

Benjamin B. Vernon has rented a cottage at Bradley Beach, N. J., where he will rest and devote his time to the new repertoire he is preparing for next season, which opens about Aug. 15.

Mary Norman, a well-known vaudevillian, is resting at Des Moines, which was her home before attaining success on the stage.

Mr. and Mrs. W. H. Bedell, of H. Price Webber's company, are spending their vacation at their home in Lynn, Mass., after a successful season of forty-five weeks.

Edwin Dudley is spending his Summer at Elephant's Head Mountain, Vale Perkins, Canada.

Adella Adams has closed with the Fenberg Stock company, and is at her home, Medella Cottage, New London, N. H.

Willis P. Sweatnam is quietly resting at his mountain home, Lodge Bohemia, on the banks of Lake Tudyuskung, in Pike County, Pa. He will entertain a few of his professional friends during the summer.

George De Carlton and William F. Haddock left Boston last Saturday for a two weeks' cruise along the Maine coast on the latter's new forty-foot sloop *Laura*.

Robert Campbell and family are spending a few weeks at Henrietta Villa, St. James, Long Island.

Estelle Wentworth, late of the Chinese Honeymoon company and Sergeant Kitty, is spending her vacation at Moosehead, Maine, where she will remain until the middle of August. Miss Wentworth's plans are not fully decided on yet for next season, but she hopes to open on Broadway with a new musical production in October.

Phœbe Davies is summering in California.

Joseph Hart and Carrie De Mar will divide their time this Summer between West Baden and the Berkshire Hills.

De Wolf Hopper and Nellie Bergen will Summer at Manhattan Beach.

Wilton Lackaye has gone to his Long Island cottage for the Summer with his wife and son.

Damon Lyon is spending his Summer vacation at Elmsford, N. Y., and will return to town early to complete his arrangements for next season.

Charles W. Young writes from Mt. Clemens, Mich., under date of July 1: "The hot weather in the cities is sending seekers after health and comfort to our little town of healing waters, and cool evenings, and from the appearance of our streets to-night a New Yorker would think that every hand organ and mud gutter band of the East Side had settled here for the Summer. The Clark Stock company did a great business here last week under a fine canvas theatre, at 10 and 20. The Wixom Brothers' dog and pony circus turned people away at two performances yesterday, and it was a fine entertainment of its kind. Max Rogers and Lee Harrison dropped in last evening, and are located at the Park, where they will give the swell folks a laugh or so for the next three weeks. It is whispered that Lee is looking after the property of one Charles Ross, of Ross and Fenton. Mr. Ross will find his property so much improved since the evening he won it in a crap game some years ago that he would do well to put it in the hands of some real estate agent. Don't send Lee the deed, Ross, for you know his weakness. Mark Sullivan and Fredo and Dare were up to-day visiting friends and a dog Fred Stone sent me from Chicago. Frank G. Howie, stage-manager of the little London theatre on the Bowery, just arrived for his annual baths. Howie will start a buttermilk club at once. W. S. Ross, Rebecca Warren's pilot last season, has an operation to-morrow, and we all wish him luck. He will want for nothing and have every care. Frank Logan, manager of J. Herbert Mack's World Beaters, will arrive here this evening and remain until Aug. 10. Bobbie Mack leaves July 5 for New York to join that jolly lot on old Broadway. Our regular Opera House looks so good since it got its new coat of paint and new padlock that it will be used for a church the rest of the Summer. There is a big vaudeville company billed here at the Auditorium for July 4: Larry Haggerty, Louise Auback, Victoria Moross, Daisy Shedek, Madaline Schnoor, Marie Le Clair, George Leinzig, Charles Moross, Will Currier, and ten others. Does it read like a Keith bill, eh? Sam Haller, the popular agent, arrived on the last car. Junie McCree and John McVeigh are also newcomers."

NEW PUBLICATIONS.

Books Relating to the Drama and Music.

"History of the London Stage and Its Famous Players" (new edition revised and brought down to date), by H. Barton Baker. Two volumes Published by E. P. Dutton and Company, New York.

Shakespeare. With notes by William J. Rolfe. Edition for schools, in forty volumes. Published by the American Book Company, New York.

Magazine Articles Relating to the Drama and Music.

"A Visit to Hamlet's Castle," by J. H. Tweels, Jr.; *The Cosmopolitan* for June.

"The Drama and the Critic," by Benjamin De Casseres; *The Metropolitan* for June.

"Maeterlinck and the Eternal Womanly," by James Huneker; *Harper's Bazar* for June.

THE STOCK COMPANIES.

The Fred Berger Stock company, at the Academy of Music, Washington, D. C., opened its fourth successful week with an excellent revival of that ever popular play, Monte Cristo, using James O'Neil's version. It was produced upon a very lavish scale, the company being cast to excellent advantage, the result being received with praise by the entire Washington press. A stupendous revival of Uncle Tom's Cabin is being prepared for the coming week. James Kirkwood has replaced Ben F. Wilson as leading man, and met with popular favor, giving an excellent performance of the title-role. Harold Kenedy has been kindly released by Mr. Berger, and closed last week to a well earned vacation to the St. Louis Exposition. He returns to the Spooner Stock company, Brooklyn, opening Aug. 15, making his fourth season there. James Kirkwood, Hal Clarendon, Edwin H. Curtis, Harold Kennedy, Henry Buckler, David Swim, Carol Arden, Laura Oakman, Frances Nordstrom, Mrs. Argyle Gilbert, and all the other members of the company have become warm favorites, and the season has proven a successful one.

* * *

The Mortimer Snow Stock company, at Troy, N. Y., is now in its tenth week. This is one of the first stock companies that have ever achieved success in Troy, or played so many weeks there. Mr. Snow has a lease of the theatre until July, 1905, and will run his company through the regular season. The critics and theatregoing public are unanimous in praising him as an actor no less than as a manager and producer. Last week Mr. Snow offered When We Were Twenty-One, and Dick Carewe gave a finished interpretation. Dora Booth was specially engaged for this play. Her fine stage presence, sympathetic personality and graceful charm made her a strong favorite. The Ensign is the attraction this week.

* * *

Edwin H. Curtis has been re-engaged by Mrs. Spooner for her Brooklyn Stock company, to play the principal character roles, this being his fifth season under Mrs. Spooner's management.

* * *

Mabel Montgomery, of the Baldwin-Melville Stock company, Cleveland, Ohio, received praise from critics and the public for her artistic rendition of Mrs. Sterling in The Climbers.

* * *

Augustin Glassmire has been engaged for the Vallamont Stock company, Williamsport, opening in Northern Lights.

* * *

A. M. Keller and Alma Viva Keller, of the Keller Stock company, have joined the Lennon Theatre company, replacing Rex Leslie Kingdon and Blanche Bowers.

* * *

Wilbur Mack is playing leading comedy with the Vallamont Stock company, in Williamsport, Pa.

* * *

The Byron Douglas Stock company opened May 9 in the Portland Theatre, Portland, Maine. It is now in its eighth week. Bill, Prince Karl: time indefinite.

GOSSIP.

Ethel Barrymore was reported while in London as the coming star in a play by a new author called The Third Moon, but Miss Barrymore denied the report on landing last week.

Louis G. Menke, Sullivan, Harris and Woods' general representative, left New York last Saturday for an extended trip to Buffalo, Niagara Falls, Toronto, Montreal, Chicago, and St. Louis, combining business and pleasure. He was accompanied by Jacob S. Strahl, a well-known attorney, and will be gone three weeks.

Howard Kyle, who has been starring in the West in romantic plays, will begin his season in a new play that is being prepared for him by Louis Evan Shipman, under the management of James K. Hackett.

Carl H. Carlton, of the David Harum company, sends to THE MIRROR a most interesting publication: the first newspaper printed on board the steamer *Umbria*, in midocean, Saturday, June 18. Its price on board was 10 cents. Its editor was T. Ingham Taylor; editorial staff, Max Curnock, W. Adams Bennett, and W. A. Bradley (artist). It contains theatrical notes of the musicale given on board on the evening of June 17.

Ethel Barrymore, William Seymour, and John Drew returned from London last Thursday on the *Deutschland*. They were met at the pier by John and Lionel Barrymore. Miss Barrymore starts this week for San Francisco, where she will begin her fourth season as a star in Cousin Kate until the holidays, when she will open in New York in the new play, The Third Moon.

Justice Gildersleeve last Thursday granted an interlocutory decree of absolute divorce to Mrs. Alice D. Clarke from her husband, Harry Corson Clarke. There was no defense by Clarke, but in answer to his wife's complaint he put in affidavits denying her allegations.

Hal Reid has written a new melodrama for Sullivan, Harris and Woods, which will be given a production at the Academy of Music in the early part of next season.

The Errand Boy is the title of a new three-act musical comedy, in which Billy B. Van will be starred under the management of Sullivan, Harris and Woods. The play is the combined work of George Totten Smith and Ren Shields. Mr. Van will have the support of Rose Beaumont and a company numbering seventy-five.

Sullivan, Harris and Woods announce twelve attractions for the coming season, The Fatal Wedding, For Her Children's Sake, Wedded and Parted, all of which were written by Theodore Kremer, Joe Welch in a new play, Samuel Tornberg in The Peddler, and three new attractions as yet unnamed, will go out under the banner of this firm.

Alice Kauser, the well-known play agent, has recently augmented her already large staff for the busy Summer season by the engagement of Herbert Percy for special work connected with her business. Mr. Percy is well known in theatrical circles both in New York and London. Another of Miss Kauser's staff, Mamie Wallace, has just returned to New York from a business trip extending to the Pacific Coast. Miss Wallace visited the more important of Miss Kauser's clients throughout the country, and her efforts have yielded excellent results.

Jesse L. Lasky, manager of Herrmann the Great, sailed for Europe Saturday, July 2.

The American tour of Thou Shalt Not Kill will be inaugurated at the Grand Opera House, Aug. 20 and run week of Aug. 22, with the week of Aug. 29 at the Third Avenue Theatre, New York city. It is a dramatization of Count Leo Tolstoy's story

Walter Messinger, business-manager for the past four seasons of Gus Bothner's Hoyt's A Bunch of Keys, will go in advance of Sherlock Holmes next season, under the management of Gus Bothner and Robert Campbell.

Mary Emerson will be seen again during the coming season in His Majesty and the Maid. The following season her manager, Samuel Lewis, will provide her with a new vehicle, the particulars of which will be announced later.

W. M. Wilkison has secured the rights to and will produce in the Fall a dramatization of Mrs. S. P. McL. Greene's novel, "Cape Cod Folks." The dramatization has been made by Earl W. Mayo and Edward Marshall. The scene of the play will be in the fishing village of Sandwich, Mass.

Colonel J. H. Plain, cashier of the German-American Bank at Aurora, Ill., who was arrested for the embezzlement of $90,000 last week, was also manager of the Opera House in that city.

ENGAGEMENTS.

Bertram Wallis is to be Lulu Glaser's leading man next season. Mr. Wallis is an Englishman, and possesses a fine baritone voice. He will play Charles Brandon in A Madcap Princess.

Emma Carus last Thursday signed a contract with Henry W. Savage by which she is to play the leading woman's role in Woodland. Miss Carus will play the part of the Peacock.

Helene Collier, to play an important role in one of Sullivan, Harris and Woods' new productions.

G. L. Harion, to go in advance of Martin J. Dixon's big scenic melodrama, A Child of the Slums. The following people have also been engaged: F. E. Johnson, manager; Martin J. Somers, stage-manager; Charles Kling, stage carpenter; N. A. Andrews, property man, and the following: Aimee Landis, Hellen Trowbridge, J. E. Toole, Charles Tingay, W. H. Barwald, and Marcella Forreste. The company will start rehearsals in New York, July 18, and open the season Saturday night, July 30, at the Third Avenue Theatre, New York, playing there the following week, and then on the Stair and Havlin circuit.

Alice Bolton, with the Arnold Stock company, for heavies and general business.

Baby Daniels, a cousin of Frank Daniels, for child parts and specialties.

Violette and Lucille Villiers, for next season with A Friend of the Family. Misses Villiers sail this week for a short visit to their family in France.

For the Gordon and Bennett attractions: General manager, Harry Gordon; managers, Edward Taylor, Henry Blackaller, and George Crowder; agents: A. H. Windish, J. B. Swofford, F. N. Allen, and A. B. Ogle; actors: Clarence Bennett, Berton A. Nixon, Clyde B. Callicite, Edgar Jones, Frederick Siebke, Tracy T. Clark, Edward Hoyt, Charles Richmond, Roy Parker, Edward Primrose, John Arthurs, Howard Tremaine, W. J. Schultz, Richard Chapman, Oscar Platt, Leon Robertson, Frederick James, Nelson Leavitt, J. E. Illias, Edward Curtis, Frank Breun, Reginald Knorr, Frank de Campe, Arthur Blackaller, Raymond Gilbert, Rex de Rosselli, George Castleberry, Alex de Beers, J. E. Bowersox, Gordon Grey, F. Edward Daly, C. Garvin Gilmain, Charles Bollinger, H. B. Tucker, Al. W. Taylor, Capitola Marshall, Irene Duckett, Francis Allen, Harriett Dunsmore, Marie Barbaroke, Isanelle Winloche, Ada Lorain, Helen Brandon, Bonita Leslie, Eunice Murdock, Nellie Manning, Dorothy Ramsdell, Anna Cogswell, Virginia Clay, Barbara Swager, and Eilene Montfort.

Virginia Drew Trescott, for the leading part in Tolstoi's Thou Shalt Not Kill, to open Aug. 20, at the Grand Opera House, Philadelphia.

For Tolstoi's Thou Shalt Not Kill, to open Aug. 20 at the Grand Opera House, Philadelphia: Rose Manning, Annette Hanson, Eric Braddon, Sheridan Block, Ralph Cummings, Alyce Kee-Nan, Alexander Haskell, Charles F. Ward, William S. Trimble, J. F. Ferris, Maude Elkins, Henrietta Mayer, and Anna Vokes.

By Samuel Lewis, for the Mary Emerson company, Bessie Flynn and E. H. Birch.

Cora Williams, for a leading part in King Dodo.

Erroll Dunbar, by Bothner and Campbell for the title-role in their new production of William Gillette's Sherlock Holmes.

J. Hay Cossar, by Robert Campbell, to play James Larrabee in Sherlock Holmes, which begins a tour of the principal cities Sept. 3. A complete new scenic outfit from the Yale Scenic Studio of Philadelphia will be used.

MATTERS OF FACT.

The Greve Show Printing Company, one of the largest show printers in the Middle West, is now established in more commodious quarters in Milwaukee, Wis. They do theatrical printing of all descriptions and carry complete lines of stock paper, with manuscript in some instances. Prices are sure to please and the Greve Company invite correspondence.

The Grand Opera House at Fairfield, Ia., will again be under the management of Lou Thoma. Existing contracts should be sent to the new manager for verification.

The Brooklyn Scenic Construction Company, with studios at the Columbia Theatre, Brooklyn, are in a position to completely outfit a production with all the paraphernalia required behind the footlights. Everything in the scenic line handled by them is treated with patent fireproofine.

Amy Ames, a character comedienne par excellence, equally at home in straight as well as musical comedy, is disengaged. She may be addressed care of this office.

Every style of stage dancing is taught by Prof. P. J. Ridge at his stage school, 127 La Salle Street, Chicago. Special attention is given to teaching fancy steps to intending invaders of the vaudeville ranks.

Frank Buoman and Rose Adelle, experienced as comedian and soubrette, respectively, who have jointly held engagement with the Hopkins' All-Star Specialty company, Thomas E. Shea, and Up York State, are at liberty for next season, and may be addressed at 235 Fulton Street, Jamestown, N. Y.

An exterior country residence and a county fair or race horse scene are wanted, together with moving picture outfit by Alex. Johnson, who advertises for same in this week's issue.

Smokers

Horsford's Acid Phosphate relieves Depression, nervousness, wakefulness and other ill effects caused by excessive smoking, or indulgence in alcoholic stimulants.

MT. CLEMENS FAMOUS MINERAL SPRINGS

These springs relieve and cure rheumatism, neuralgia, eczema and kindred diseases. **Hotels and Bath Houses open summer and winter.** The merits of these waters are attested by hundreds of physicians and other prominent people in all parts of the country to whom reference may be had on request.

The location, on Clinton River, near Lake St. Clair and Detroit, and the facilities for boating, fishing, driving and cycling, leave nothing to be desired by visitors seeking health, rest or recreation.

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F. R. EASTMAN,
Chamber of Commerce, Mt. Clemens, Mich.

THEATRES AND ROOF-GARDENS.

Keith's Union Square.

Harry Davenport heads the list, which embraces Smith and Campbell, who have again joined forces; Mabel Brownell, who makes her vaudeville debut in The Lovey Doves' Honeymoon; Emil Hoch, supported by Jane Elton, in Mlle. Recci; Delmore and Oneida, Three Mitchells, Robbins and Trenaman, McGrath Brothers, Alexis and Schall, Bissett and Scott, Harry B. Watson, and the biograph.

Tony Pastor's.

The entertainers are Edward M. Favor and Edith Sinclair, Mr. and Mrs. Allison, Frey and Fields, Hayes and Wynne, Harry Thomson, Carrie Richings, the Gagnoux, Sisters De Graff, Henry and Francis, Ellwood and Maggie Benton, Gertie Gordon, Green and Burton, and the vitagraph.

Proctor's 125th Street.

Fighting Bob, the melodrama by E. E. Rose, which was given its first production at the Fifth Avenue a few weeks ago, is this week's play. The cast is headed by Al. Phillips, who replaces S. Miller Kent in the leading role. Adelaide Keim will play the part originated by Jessie Izette. The Magic Kettle, exploited by Josef Yarrick, which has just finished a five weeks' run at the Twenty-third Street house, is a special feature. The ollo includes St. Onge Brothers, Matthews and Ashley, Martine and Balmo, Lillian Bender, and the kalatechnoscope.

Proctor's Fifth Avenue.

My Friend from India is this week's attraction, with a cast including Malcolm Williams, who has returned from his vacation; Clarence Handysides, Lotta Linthicum, Loretta Healy, Margaret Kirker, and others. The vaudeville contingent embraces O'Rourke and Burnnette, Richard Raven, De Faye Sisters, Ziska and King, and the kalatechnoscope.

Proctor's Twenty-third Street.

Our Boys in Blue, a military spectacle that was produced early in the season at Dreamland, is seen for the first time in vaudeville. Others are Frank Mayne and company, Jerome Meredith and company, Adelina Roattino and Clara Stevens, Libbie Blondell, Parsons Sisters, Lawrence Crane, the Bartells, and the kalatechnoscope.

Madison Square Roof-Garden.

The season opened on Saturday evening last with the first production of Paris by Night, a musical frivolity in two acts. The book and lyrics are by Harry B. Marshall; the musical direction is in the hands of Robert W. Edwards, and the piece was staged by Sol Fields. The company is under the management of Weber and Rush, and includes Edgar Temple, Hugh Cameron, Ben Welch, Harry Vogel, Burnell Pratt, Toma Hanlon, Fleurette De Mar, Madge Lawrence, Bertha Dowling, Mae Sheridan, and others. A review of the performance will appear in next week's MIRROR.

Paradise Gardens.

The bill includes Pewitt, Paul Spadoni, Charles T. Aldrich, Willy Zimmerman, Sisters Gasch, Collins and Hart, Hill and Silviany, Techow's cats, and Parsifalia, with Eleanor Falk.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Barney Gilmore and John F. Leonard, the Irish comedians, who dissolved partnership several years ago, joined hands again last week, and were seen in the specialty that brought them into such prominence before their separation. Neither of the men looked a day older than he did in the past, and they went through their act with a vim and spirit that was very entertaining. They were given a very cordial welcome, and the patrons seemed more than delighted that one of the best teams of Irish sidewalk conversationalists ever seen in vaudeville was in the field once more. James F. Dolan and Ida Lenharr presented A High Toned Burglar by request, and the reliable skit served once more to keep the audience in roars. Al. Lawrence, fresh from his success on the Coast, was given the "glad hand." His monologue is one of the best in vaudeville, and he is far more versatile than any other single entertainer on the boards at present. He has added some new material, and the entire act brought forth unlimited approval. Harry La Rose and company, including William Morrow, Jane Cole, and George Graham were seen in Will M. Cressy's sketch, The Sailor and the Horse, which was reviewed in these columns a few weeks ago. Harry C. Stanley and Doris Wilson's skit, Before the Ball, which has won popular favor on both sides of the Atlantic, pleased as well as if it were being seen for the first time. Mr. Stanley's clarinet imitation is as good as ever, and Miss Wilson's voice has improved steadily, in spite of the large amount of work she has done in the past few seasons. The Exposition Four, made up of the three Alexander Brothers and James B. Brady, were applauded for their amusing and entertaining efforts. Their act differs in many ways from that of any other quartette in vaudeville. Especially worthy of praise is the number in which one of the men sings "The Holy City," accompanied by his partners on the organ, 'cello and the magnificent set of chimes used in the act. They open with a quartette of xylophones that starts the act off brilliantly, and close with a lively march on brass instruments that leaves a fine impression. Their numbers were frequently encored, and taken all in all their turn was one of the hits of the bill. Schenck Brothers were successful with their marvelous acrobatic act. Ladell and Butterworth, a youth and a girl, proved themselves expert dancers. Spenser Kelly, the man with the fine baritone voice; Goldsmith and Hoppe, xylophone experts; the Alpha Trio, in The Bell Boy's Tip; Hayward and Hayward, in Is Marriage a Failure; the Reynolds-Watson company, in The Art of Selling a Typewriter, and the biograph rounded out the bill.

TONY PASTOR'S.—J. Royer West and Ida Van Siclen headed the bill in The Musical Gymnasium and scored a decided hit. The comedy is good, and the music is catchy and up-to-date. Both artists are very clever. Searl and Violet Allen had some excellent gags in their skit, The Sign Painter. Casey and Le Clair, who can always be relied upon to do something diverting and to give good accounts of themselves as character artists, were very funny in The Irish Tenants. The Dancing Mitchells did some fancy steps that called forth numerous encores. The Marvelous Le Pages did some really remarkable jumping, and were warmly applauded. The Misses Alexander and Hoffman were seen in a novel specialty consisting of singing and dancing that was very neatly done. Gray and Graham proved amusing in a good musical act. Esher Sisters, clever singers and dancers; Marvelle and Gleason, in Brother Tom's Friend; Byrne and West, in An Evening Call, and the still and moving pictures were the other numbers. Elvira Frencelli and Tom Lewis were a special attraction, presenting for the first time at this house their latest act, The Ballyhoo. It scored heavily and deserves a quick return engagement. Miss Frencelli's singing is especially good, and the duets in the sketch are well rendered.

PROCTOR'S TWENTY-THIRD STREET.—Dorothy Russell, daughter of Lillian Russell, was the headliner last week. Miss Russell should be grateful for the fact that, in spite of Shakespeare, there is something in a name, after all, as the possession of the Russell name placed her at the head of the bill, over many artists much more fully qualified by experience and talent to entertain an audience. Miss Russell is slim and girlish, and reminded some of the people who have kept track of things theatrical for the past dozen years or so, of her mother, when she made her debut at Tony Pastor's. Lillian Russell's daughter is by no means as pretty as her famous mamma, but she has beauty enough to carry her through, and, moreover, has a nice, long braid of blonde hair that she allows to hang most coquettishly over her shoulder while she sings. She has a very good little voice, which will doubtless improve in time, and a pleasing manner that should help her on to success. She opened with a French dialect song that was daintily done, and followed it with a coon serenade addressed to a colored lady named "Susan." Her third offering was an Indian ditty called "Towanda," composed by the author-manager, Frank Keeney, of Brooklyn. Josef Yarrick and his Magic Kettle kept on astonishing the patrons for the fifth consecutive week, and the interest was still strong in this mysterious act. An offering of exceptional excellence was presented by Carleton Macy and Maud Edna Hall. It was a comedy playlet called A Timely Awakening. The scene is laid in the dining-room of a couple who have been married five years. The wife is the soul of devotion, but the husband does not appreciate her and has a tendency toward sportiness. He puts on his evening clothes and lies down to take a nap. A dream episode is then introduced, with the wife in a red dress, slangy as to her talk and with hail-fellow-well-met habits. In this scene she is shown to be twice as much of a sport as her husband has been, and remorse seizes him in its grasp. The lights go down as she makes her exit, and the husband awakes. The wife re-enters in her true character; explanations follow, and when he realizes that he has been through a nightmare, he makes a resolution to be worthy of the woman who has shown such unselfish devotion. The sketch is very interesting from start to finish, and offers Miss Hall a splendid opportunity to show her remarkable versatility in two widely different characters. She read her lines superbly, and was entirely satisfactory from every point of view. Mr. Macy was dignified and forcible, and shared the honors with his partner. The name of the author was not given in the programme. From a purely comedy point of view, the sketch of Mason and Francis was by far the best thing in the bill. It is ahead of anything these two gifted players have ever offered in the past, and kept the audience laughing continuously. There is a consistent plot, which is never lost sight of for a moment, and the little incidents and complications help to complete an act that would be hard to beat. The story concerns an old man who has married a very young wife. They are fond of each other, but the old man happens to pick up a letter that gives him the impression that his wife intends to poison him. The misunderstanding that follows is very cleverly carried out. Miss Frances is one of the daintiest, cleverest ingenues on the stage to-day, and it only remains for some wise manager to "discover" her and give her an opportunity, when she will go to the front without question. She has a sympathetic singing voice, a great deal of magnetism, and is, moreover, an agile and graceful dancer. She will be a lucky "find" for any enterprising manager who knows what real talent is. Sprightly, and full of ginger as ever, Katie Rooney had everything her own way during her turn. She sang a song called "A Stroll in the Moonlight for Mine," which was redemanded several times, on account of the manner in which it was sung by this clever little artist, who also did her imitation of the late Pat Rooney with her accustomed success. Charles B. Lawlor and his daughters came in for a good share of applause with their excellent singing act. Fred Ward, late of Fields and Ward, made his debut as a monologist, appearing here and at the Fifth Avenue Theatre. In spite of the fact that he has been doing "straight" business with Fields for so long, Mr. Ward made a very good attempt at being a comedian. He sang some new parodies and told several stories in various dialects, including the Hebrew, in which he is particularly expert. He showed no traces of nervousness, and did his work quite well. Haight and Deane, Richard Raven, Myers and Rosa, in a novel disk-manipulating act; Teed and Lazelle, in their Dutch skit; the Imperial Comedy four, M. J. Kelleher, and the kalatechnoscope were also in the bill.

PROCTOR'S FIFTH AVENUE.—Jameson Lee Finney made his debut last week, under Mr. Proctor's direction, appearing at this house and also at the 125th Street Theatre twice each day. The vehicle chosen by Mr. Finney is a comedietta called A Fighting Chance, written by Algernon Tassin, and produced under his supervision. The scene is laid in an apartment in a New York hotel, the occupants of which have gone out for the day. A young woman enters stealthily, and as soon as she disappears into the next room, a young man comes sneaking in. The girl is of good family, but has a mania for appropriating the patterns of other women's Paris gowns. The man is a sneak thief, who has adopted this mode of earning his living after having run through his fortune. He mistakes the girl for a female "crook," but mutual explanations explain both sides of the case. The upshot of the whole matter is that the young woman invites the young man to call on her, and they manage to get away from the room unobserved. The sketch is hardly worth while, but was cleverly acted by Mr. Finney, who was assisted by Kathryn Keys. The stock company played The Great Unknown, and Verner Clarges carried off the honors with a very entertaining performance of the part of Jeremiah Jarraway. The scene in the last act brought down the house, and Mrs. Deshon, Loretta Healy, and Marion Berg deserve much credit for their excellent work in it. Clarence Handysides as the Irishman, Lotta Linthicum as Shirley, Wallace Erskine as Ned, William Hawley, George Howell, Emma Lathrop, Angela Keir, and Mary Cecil all had a share in the excellent performance. The regular ollo was headed by Le Roy and Woodford, whose conversational comicalities served to keep the audience from being restless while they were waiting for Mr. Finney's very late appearance. Marsh and Sartella's neat singing and dancing act, with its effective black setting, scored a decided hit. Dorsch and Russell won favor with their odd musical act. At the Railroad Crossing. Fred Ward's new monologue is reviewed in the notice referring to the Twenty-third Street Theatre, as he appeared at both houses. Reid Sisters, Flossie Allen, Fred Dunworth, and the kalatechnoscope were well received.

PROCTOR'S 125TH STREET.—Jameson Lee Finney was a special attraction here last week. His performance is reviewed elsewhere on this page. A Romance of Coon Hollow was offered by the stock company with excellent results. Alphonze Ethier has become a warm favorite, and gave a rugged, earnest performance as Lem Stockwell. George E. Bryant was also very effective as Jared Fuller. Adelaide Keim sustained her reputation as Georgia, Margaret Kirker as Chloe, Ethelle Earle as Clyde Harrod, Elizabeth Whipps as the landlady, W. J. Butler as Philip Maury, and Charles Stuart, H. Dudley Hawley, William Cullington, and P. Barbat deserve praise. The card manipulations of J. Warren Keane, solos by Charlotte Ravenscroft, juggling and hoop-rolling by Emerson and Stone, and new views on the kalatechnoscope helped to while away the time between the acts.

PARADISE GARDENS.—Hill and Silviany, the bicyclists, who have been touring the world, and who only a few days ago landed in America direct from South Africa, made their reappearance here and were given a cordial welcome. Their act is as startling as ever, and they were applauded enthusiastically. Paul Spadoni, Parsifalia, with Eleanor Falk and a large chorus and ballet; Charles T. Aldrich, Techow's cats, Willy Zimmerman, Sisters Gasch, Collins and Hart, Rice and Prevost, and Al. Wais made up a bill of general excellence that thoroughly pleased large houses.

NEW YORK ROOF-GARDEN.—The bill last week included Captain Webb's seals, Four Lukens, Damm Brothers, Juggling Macbans, Howard Brothers, Rosario Guerrero, Datas, Bedini, and Arthur and Emma Carus.

FIELD ON ONE-NIGHT STANDS.

Al. G. Field, who is probably as well acquainted with the one-night stands throughout the country as any other manager, has a good word to say in favor of the man who manages the "one-nighters," and the criticisms he makes are against evils and abuses that can be easily corrected. Mr. Field says the *personnel* of the men who manage one-night stand theatres has improved a great deal in the past few years, and the business in these theatres is attended to, in many respects, with the same promptitude and expedition as in many of the so-called week-stands.

"There are a few bad features in the management of the theatres in the one-night stands," said Mr. Field, "which can easily be corrected, and one of the gravest is the manner in which an attraction is billed. Many of the one-night stand managers control their own billposting plants, and often it is the only one in the city. Naturally, they have a large amount of commercial billing to attend to, and in many instances they give up all the best space on their billboards to the commercial people and work an injustice to the attraction and to the theatre.

"Another injustice is that some of the one-night stand managers endeavor to pay for their billboard space by giving tickets to the house. The unfairness of this is obvious. It places on the visiting company the burden of paying the manager's bills. The company has to pay for its paper, and the manager should see that it is posted to the very best advantage without further burdening the attraction. This evil can be remedied by traveling managers positively cutting off the free list, except to the press. Owners of billboards do not exact groceries, drugs, merchandise and the like from men who post commercial paper, and it is preposterous that a theatrical company should be held up for tickets. The theatrical billing should have precedence over everything else, as it was the show billposting that started the business, and the commercial houses have simply followed the example of the traveling company.

"Another bad feature of the one-night stand theatres is the custom of putting the tickets for an evening's performance in a rack that is so placed in the box-office, or where the sale is progressing, that any one can see exactly how many seats have been sold. The result of this is that, when the sale is open and a few of the most desirable seats have been sold, patrons are apt to call, and not being able to secure just the seats they desire, they spread the rumor on the street that all the good seats are sold. This often seriously affects the sale. Johnny promises to take his girl to the theatre. He glances at the rack, sees that some of the choice seats are sold, tells his girl that there isn't a good seat left, and then takes her to a penny-in-the-slot entertainment. The tickets should not be kept in view of the purchaser, and if he desires to know the locality of a seat, a diagram should be kept at hand in order to indicate to him just where that seat is. This is a simple matter, and the abuse can be remedied as easily as the difficulty of properly billing an attraction."

LUNA PARK SITE SOLD.

George A. Kessler, who is probably the best known champagne agent in the world, last week purchased a tract of land, or, rather, sand, in Coney Island, for which he paid over $1,000,000. The property has 1,000 feet front on Surf Avenue, and in width varies from 1,500 to 1,800 feet, running back to Coney Island Creek. It also includes a plot 160 feet wide, running from Surf Avenue to the ocean. The property includes the ground on which Luna Park, the Sea Beach Palace, Loop the Loop, and the Coal Mine stand. Thompson and Dundy, the Luna Park proprietors, have a lease for twenty-one years, and maintain that they will remain in business for the full period. The rivalry between Dreamland and Luna Park this Summer has been very strong, and the public is about equally divided in favoring the old and the new resorts. It is likely that a Bostock exhibition will be installed in the Sea Beach Palace, as Mr. Bostock has entirely too many animals on hand to be shown in any one place. This entertainment will be run by the Dreamland Company, which will also take in the beach property included in Mr. Kessler's deal, and add it to Dreamland. Mr. Kessler has announced that the investment is a purely personal one, and that he represents only himself, and not a syndicate. He expects his investment will pay him at least twenty per cent., and, judging by the wonderful increase in Coney Island's popularity, the estimate is reasonable.

BOOKING A LONG WAY AHEAD.

Edgar M. Hyman, managing director of the Empire, Johannesburg, and the Tivoli, Cape Town, South Africa, who is now in America booking acts, saw Marsh and Sartella at Proctor's Twenty-third Street Theatre, week of June 20, and immediately signed them for a thirty-two weeks' tour, twelve in South Africa and twenty on the Moss and Stoll tour in England. They will leave New York in August, 1905, and open in Johannesburg in September. This contract completes two years of solid booking for this team, as their time is all filled for the Summer, until they begin rehearsals for Beauty and the Beast, in which Miss Sartella plays Beauty and Mr. Sartella the President. This engagement will carry them into the late Spring of 1905, when they will return to vaudeville until it is time to sail for the land of the jungles.

SAD END OF A LONG TOUR.

Lenore White, in a letter written to THE MIRROR from Hong Kong, China, on May 25, states that the M. B. Leavitt company, that left New York on March 23, 1903, for a tour of the world, stranded in Manila in April, and that Will Lansdowne, baritone of the company, was left ill of typhoid fever and destitute in a hospital in Hong Kong. Mr. and Mrs. Leavitt sailed for San Francisco on May 25 on the *Gaelic*. Miss White also writes that she resigned from the company last December, and is now heading a company of her own under the management of Robinson Barnett, and that she gave a performance at the palace of the King of Siam, at Bangkok, and was presented with a ruby bracelet by His Majesty.

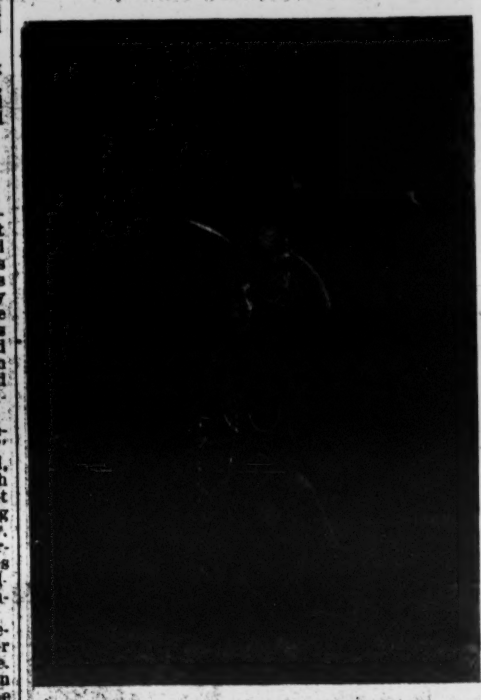
CRIMMINS MAKES SOME CHANGES.

Dan Crimmins and Rosa Gore are spending a very pleasant as well as a profitable Summer on the Melville circuit of parks, presenting a condensed version of their musical comedy, A Warm Match. Mr. Crimmins has made several changes in the play, and has cut out the telephone business, substituting for it some rapid fire comedy surprises, besides embellishing it with new music. The park audiences have been most enthusiastic, and Mr. Crimmins is naturally delighted. When the cool winds of Autumn begin to blow Crimmins and Gore will return to vaudeville with their revised act.

FAMOUS TIGER ARRIVES.

"Cæsar," the famous Siberian tiger, which is the star of Bostock's collection, arrived in New York last week, together with a number of other beasts of various kinds, and all were taken to Coney Island. "Cæsar" is said to be the largest tiger ever imported to this country, and has already done six men to death. Mr. Bostock's publicity promoter told some wonderful tales of fights among the animals on the voyage, but none of them was mortally hurt.

JEANNE ARDELLE AND INEZ BAYARD.



Jeanne Ardelle and Inez Bayard, whose pictures appear above, in two of the handsomest costumes of their extensive wardrobe, are now presenting a novel singing act in vaudeville. These young women, in addition to fine voices, make a refined appearance, which lends a tone to their work which is most refreshing. Their act is staged elaborately, and they have spared no expense in costuming it beautifully. During the turn they make frequent changes of costume, and in order that there may be no waits Miss Ardelle has introduced two clever dancing pickaninnies, and their work is introduced so that it blends in nicely with the rest of the act in a novel way. They have been playing parks this Summer with much success, and many good dates have already been secured for the regular season. Miss Ardelle has a very flattering offer to go to South Africa with the turn, the engagement to begin on Sept. 1, but she has not decided on it yet, as she would prefer to show it in this country first before taking it to foreign shores. Miss Ardelle is now engaged in booking the act for next season.

PRESS DAY AT LUNA PARK.

Thompson and Dundy, proprietors of Luna Park, issued an invitation to the men of the press in New York and the adjoining territory to visit the famous resort on Thursday last. The writers and their sisters, cousins, aunts, wives and children gathered in strong array, and enjoyed the hospitality extended to the utmost. There was nothing stingy about Messrs. Thompson and Dundy's invitations, as the persons holding them could take as many friends as they pleased, and each one was handed a tidy little book of coupons that admitted them to see Fire and Flames, the Durbar of Delhi, War is Hell, Twenty Thousand Leagues Under the Sea, A Trip to the Moon, and the hundred and one other attractions that make up the complete and stupendous entertainment provided by Thompson and Dundy. The Durbar is a really fine spectacle, employing several hundred people, many of whom are native Hindoos; a large herd of elephants, a number of camels and other animals too numerous to mention. Fire and Flames is also planned on a gigantic scale, and is one of the star attractions of Coney Island this Summer.

SOCIETY BELLES AT NEWPORT.

It seemed like sending coals to New Castle, but Jack Mason took a chance last week, and shipped his Society Belles to Newport, which is supposed to be already oversupplied with "buds." The result was that the Belles from the vaudeville world caused the little noses of the genuine society girls to go completely out of joint, and many of them were as unhappy as they could be until the five fair lassies from Vaudeville Land packed their trunks at the end of the week and continued on their tour of conquest. Newport is full of callow youths, and the manager of Freebody Park smiled with intense satisfaction as he saw his front rows filled with the sons of millionaires at every performance. Yachting parties and automobile spins made the days pass like lightning, and deep gloom settled upon the Newport "johnnies" when Mr. Mason gathered his little company together and got on board the train.

ANOTHER PROPOSED HIPPODROME.

Following closely upon the announcement that Thompson and Dundy had completed arrangements to build a hippodrome on the property at Sixth Avenue and Forty-third Street, a very indefinite rumor came forth last week to the effect that the New York Theatre building at Broadway and Forty-fourth Street would be transformed into a hippodrome. The building as it stands now includes two theatres, a roof-garden, an immense refreshment room and several offices. The plan, if it is ever carried out, is to tear out the interior and rebuild it as one vast arena. William Harris sailed for Europe last week, and part of his business abroad is to engage European novelties for the proposed hippodrome, it is reported.

ENGAGEMENTS FOR DOCKSTADER'S.

The following people have been engaged for Dockstader's Minstrels for next season by Manager James H. Decker: Carroll Johnson, Neil O'Brien, Freeze Brothers, Manuel Romain, William McDonald, Matt Keeffe, Harry Ellis, William Hallett, James Bradley, Geoffrey De Vere, Herbert Willison, Gra F. Weller, Frank Coombs, John King, Tom Rogers, and Richard Pelham. The big European novelty, employing thirty-five people, will arrive in New York this week, and rehearsals will soon begin for the opening, which will occur in Atlantic City.

SKETCH AS TEXT FOR SERMON.

Edwin Holt produced a new sketch called The Devil Up to Date, written by Florence Gerald, at Celeron Park, Jamestown, N. Y., during the week of June 20. It was seen by a local clergyman, who was so impressed by the lesson it contained that he used it as a text in an address to the Sunday school scholars on June 26. Miss Gerald had no idea when she wrote the skit that it would convey any particular moral lesson, as she had constructed it for laughing purposes only, and she is delighted to know that the minister found food for deep reflection in what was intended only to amuse.

SONG WRITER MISSING.

When the employes of the steamboat *Adirondack* were putting the vessel in order at Albany on Wednesday evening last, preparatory to startgage belonging to George Monroe Sterling, of New York, and cards bearing this inscription: "George Monroe Sterling, Librettist and Writer of Verses." The berth had not been used, and the supposition is that the man must have fallen overboard during the trip of the boat from New York to Albany on Tuesday night.

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

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Week July 10, Ramona Park, Grand Rapids, Mich.

Big Success in Comic Opera. **SULLIVAN AND WESTON**

(Jack and the Beanstalk Co.)—*Boito, American.* May 31.—"The hit of the show was J. Francis Sullivan as Sinbad the Sailor, and much of the interest devolved upon him. 'The tale of the Whale,' given by him, with chorus, was heartily enjoyed, and received many encores. 'King Cole' was another which in the hands of Al. H. Weston, made a distinct success." *Balto. World,* May 31.—The hit was J. Francis Sullivan, as Sinbad the Sailor, and he kept things going at a high rate, and with his erstwhile vaudeville companion, Al. H. Weston, as Old King Cole, did a most amusing turn."

(Belle of New York Co.)—*Balto. Herald* June 7.—"J. Francis Sullivan, who made such a hit last week as Sinbad the Sailor, in Jack and the Beanstalk, was just as funny this week as Karl, the mentally deranged German. Al. H. Weston, as Blinky Bill, was very amusing and his song a hit."—*Balto. American,* June 7.—"J Francis Sullivan scored strongly as Karl the polite German lunatic, the part made famous by Sam Bernard. Al. H. Weston was Blinky Bill, a tough, and he looked and played the part to perfection."

KATHERINE DAHL

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JOSEPHINE SABEL RETURNS.

Photo by J. C. Straus, St. Louis, Mo.

Josephine Sabel, accompanied by her husband and manager, David Sabel, arrived in New York on Thursday last on the *Deutschland*. Miss Sabel left behind the record of an unqualified success in Paris, where her songs and her method of singing them were the talk of the city. Several of the best known French mimics are still giving imitations of Miss Sabel, and this is the best proof of the popularity she attained. She opened first at the Alhambra, and then went to the Ambassadeurs, where she created a furore for three months. At the end of her engagement she was presented, on behalf of the performers and the management, with a magnificent fluer-de-lys of gold studded with diamonds, of which she is particularly proud. Miss Sabel will open her American tour in September, and will play steadily until next Spring, when she will sail to fill an engagement in Vienna in June, 1905, to be followed by others in the principal cities of Europe. She will return to London in May, 1906, to sing at the Colloseum, the new place of entertainment, which is expected to throw the Hippodrome completely in the shade. Miss Sabel's contracts cover a period extending until October, 1907.

VAUDEVILLE IN BROOKLYN.

A splendid bill was offered at the Brighton Beach Music Hall last week. Jessie Millward was the headliner, and she scored a most artistic success in her sketch, The Queen's Messenger, which is probably the strongest dramatic sketch in vaudeville to-day. George C. Boniface and Bertha Waltzinger in a comedy singing sketch of good merit won particular favor. Barry and Halvers scored heavily in their eccentric work. They have been absent so long that it was a pleasure to welcome them back to the ranks again. Ed. F. Reynard was one of the best hits and most interesting that the bill contained. His act is even more praiseworthy than ever. Smith and Campbell made their reappearance together, and received a most hearty welcome. Bellclaire Brothers also pleased. This week, Dan McAvoy, Louis A. Simon, Grace Gardner and company, Bedini and Arthur, Howard and Bland, Misses Delmore, Cortmel and Harris, and Martinelli.

At Morrison's Theatre, Rockaway, the following bill opens the season: Emma Carus, John C. Rice and Sallie Cohen, Rossow Midgets, Sherman and De Forrest, De Haven Sextette, Shaw and Warren, Sailor and Barbaretto, Hoey and Lee, and Violet Hollis.

Henderson's Music Hall, Coney Island, featured a big bill last week. Al. Trealor, the perfect man, more than proved his right to such a title, and was the subject of great interest. Mosher, Houghton and Mosher were again wonderfully successful in a more wonderful act. Ford and Wilson scored heavily in the snappiest black-face song and dance specialty in vaudeville. Others who pleased were Roattino and Stevens, Four Webbs, Nice and Coy, Whangdoodle Four, Irving Jones, Zara and Stetson, Jeanette Brooks, Satsuma, May Trado, Morris and Bowen, Murphy and Brown, Marcus and Gartrella, and Garden and Somers. This week, Mosher, Houghton and Mosher, Milani Trio, Trealor, Irving Jones, Garden and Somers, Ford and Wilson, Marcus and Gartelle, Claflin Sisters, Ed. Doyle, Cluett James, Valmore and Horton, Rose Carlin, Joe Morris, Deltorelli and Glessardo, Bellclaire Brothers, and Beardsley Sisters.

At Dreamland, Golden Gate Quintette, Sisters Howard, Hale and Francis, Countney and Dunn, Wyman and Garner, Helene Girard, Bard Brothers, Howard and Luelleta, and others are featured. Heavy vaudeville numbers are also on the bills at Luna Park.

Watson's Cosey Corner still plays to good houses. Charley's Farewell Dinner is the burlesque, and the olio comprises Ella Shields, the Bartletts, Page and Mayo, and Colton and Darrow.

GEORGE TERWILLIGER.

ABBE WILL TELL YARNS.

Charles Abbé, who for the past three years has been stock comedian at the Grand Opera House, Pittsburgh, and who has played innumerable character parts with much success, has decided to go into vaudeville with an original monologue which he calls Drummers' Yarns. Mr. Abbé tried vaudeville a few seasons ago and was making an excellent impression when he went into stock work. He will resume his work in the "continuous" with good prospects and expects to remain in the monologue business all of next season. He opened as a headliner at the Avenue Theatre, Pittsburgh, week of June 13, and judging by the manner in which his jests were received, the prospects are that he will enjoy great popularity in his new field of labor.

WHITE RATS WILL EAT.

The White Rats of America will hold their annual outing and shore dinner at Pleasure Bay, N. J., on Sunday, July 10. All the members who have not been trapped into contracts that include this date will be on hand to dispose of the good cheer to be provided by the committee. Dull care will be thrown to the winds and the Rats will scamper to their hearts' content until long after the sun has sunk behind the Jersey hills.

VAUDEVILLE JOTTINGS.

Harry R. Moore, formerly press agent of Campbell Brothers' Shows, is now "pilot" of the T. I. Cash Carnival co. of St. Paul, Minn., and is meeting with great success in Minnesota and North and South Dakota.

St. John and Le Fevre are one of the feature acts now playing on the Melville Park circuit. Their new singing, talking and dancing act is a big hit. They open on the Keith circuit Oct. 10, with the Castle circuit and other good dates to follow, and are booked solid to Feb. 1, 1905. The Buffalo papers last week said their turn was the most handsomely dressed act seen in that city in a long time.

Van Brothers, musical comedians, are playing a very successful Summer engagement through the West. They are this week at Olcott Beach, Olcott, N. Y., and are booked solid till November.

Harry S. Hadfield, of the Richard Mansfield co., has, in conjunction with W. M. Blatt, a well-known Boston lawyer, completed three new sketches, The Danger of Ideals, At Bay and The Supper Guest, which will be tried in vaudeville next season. Mr. and Mrs. Hadfield will spend the Sumer in the Adirondacks.

Ada Lane and Anna Yale will tour the vaudeville circuits shortly in a unique singing and talking act written for them by Harry Williams and Frank North. The costuming will be elaborate, and no expense will be spared in making it one of the season's most attractive novelties.

A large party of children from the Five Points Mission was entertained at Dreamland on Thursday last as the guests of Senator Reynolds, the president of the Dreamland Co.

Joseph Weber intends to do away with the ticket speculator nuisance next season. Even the little man who has stood at the door for the past seven years, holding all of the best seats, will be missing.

Al. Lawrence will sail on Oct. 8 to open Nov. 7 for a ten weeks' engagement over the Barrasford Tour, beginning at the Empire, Bristol, with the option of a re-engagement.

Estelle Wordette, who has not been very well, has gone to Atlantic City for a week or two to recuperate.

John T. Kelly, the Irish comedian, has found no difficulty in filling his time in vaudeville next season at a very large salary. He has filled all of his Western dates, and is now negotiating with the leading Eastern managers for the few open weeks at his disposal.

Charles Hawtrey has found vaudeville so pleasant and profitable that he will continue in that field for some time to come. He will be at Hurtig and Seamon's Pier, Arverne, L. I., week of July 18. Odette Tyler will open her vaudeville season at the same place on July 25, supported by Robert Hickman in a sketch called The Man and the Indian Maid.

Alexandre Volbert, a French pantomimist, arrived in New York last week, having been especially engaged to support Rosario Guerrero in a production of Carmen in pantomime at the New York Roof-Garden.

Willy Zimmerman, in response to numerous requests, has added an impersonation of Sousa to his repertoire at the Paradise Gardens. He studied the eccentricities of the famous leader when Sousa's Band was touring Germany.

Milton Nobles has written a new sketch called The Days of '49, which he will produce next season.

The Majestic Musical Four (Collins, Ma Dell, Terrill and Simon) report success in their new act, entitled The Joker, which they broke in at Henderson's Music Hall, Coney Island, week of June 20. They are doing three straights and black-face comedy, dressing in evening dress, opera hats, coats and white kid gloves, and have beautiful coverings and draperies for their instruments.

William J. Patton, who has been connected with big musical acts for the past six years, writes that he has given up that line of work and will hereafter work alone, doing character comedy parts and featuring his singing and dancing. He has signed for the coming season with Robie's Knickerbockers, to play Lord Featherbrain. At the end of the engagement he will play a few weeks in vaudeville, doing an entirely new act in one, which is being written for him by Harry Williams. Mr. Patton is now resting at his Summer home in Gloucester, Mass.

Weber and Rush have chartered one of the largest automobiles in the city and will send it around every evening to the large hotels to pick up and convey, free of charge, all persons who wish to attend the performance of Paris by Night, at Madison Square Roof-Garden.

The bill for the opening week of the Floating Roof-Garden includes Mitchell and Cain, May Southward, Garnold and Adams, Niblo and Spencer, Tom Kelly and Jack Welch.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Charles Hawtrey heads the Chicago Opera House bill for week 4. Others are: Clayton White and Marie Stuart, Raymond and Caverly, Lew Hawkins, the Mowatts, the Rozinos, Don and Thompson, Madge Maitland, Dalto and Zella, Etta Wood, Williams and Gordon, Fred and May Waddell, Harry Hilton, and McKissick and Shadney.==Cleveland's has the Banda Rossa as its topliner next week, and the exciting act of Adgie and her lions holds a high place on the bill. Other attractions are the Rose Edyth ballet, Young and Devoie, Dick and Alice McAvoy in The Pride of Newspaper Row, Joe Bonnell and the "hoopnotist," Everhart, whose act has never failed to get enthusiastic applause since it came to Cleveland's.==Items: Charles Guyer and Nellie O'Neill made a success of their sketch at the Chicago Opera House this week, introducing the eccentric dance with which Guyer made a hit in Babes in Toyland. Hits were made by Warren and Blanchard, Burke, La Rue, and Inkey Boys, Frederick Brothers and Burns. Stanton and Modena in a little satire on reform acted capitally and made the playlet, an eleventh hour addition to the bill, one of the best acts on it. One of the most successful trick acts at the Chicago Opera House this season was Lattimore and Leigh's box and bag mystery. It was a complete puzzle and very interesting.

O. L. COLBURN.

BOSTON, MASS.—There will be an attractive bill at Keith's week 4, for Harry Stanley and Davis Wilson will give their sketch, Before the Ball, and McIntyre and Heath will appear. Other features of the programme are Merion's dogs, Daisy Dumont, John Zimmer, Reynolds and Watson, Hathaway and Walton, and the biograph. Of course, the Fadettes Woman's Orchestra will lead the bill, as it has for several weeks now. Merion's dogs, one of the best animal acts ever in Boston, will be continued on account of its great success.==The stock co. at the Palace will give two burlesques, and the bill will also include Keene, the juggler; Arnold and Gardiner, Phil G. Hafford, and the Norrisses.==Among the engagements for Austin and Stone's next week are Rose Felmer, Mabel Hasting, Frances Hoyt, Reba Donaldson, Harry Powell, Fred Bowman, John Forepaugh, the Gilson Girls, Harry and Lottie Blanchard, Adams and White, Powell Comedy Trio, the Praeden, and Carey Cotten Trio.==At the open air theatres there will be specially interesting programmes provided, so as to be appropriate for the Fourth of July crowds. At the Norumbega Park the special cards will be Winston's seals, Pierce and Maizee, La Vee and Cross, Clark W. Sanderson, and the komograph. ==There is great speculation in regard to what will be done with Music Hall next season, as Stair and Wilbur have surrendered their lease. Several months ago they announced with a great flourish that they had formed an alliance with a vaudeville circuit and would change the policy of the house. Now that Rollin H. Allen, the owner, has taken the house into his own hands, it would not be at all surprising to see the policy go back to vaudeville, which held the stage from the time that the house was opened until it was leased to Stair and Wilbur. Mr. Allen has always had an interest in that style of entertainment, and when it was in vogue there was always the liveliest kind of a hustle between Music Hall and Keith's. In the past two years the vaudeville audiences have been drifting away from Music Hall, but it would not be hard to get them back, especially as the house now has an entrance on Washington Street.

JAY BENTON.

KANSAS CITY, MO.—The bill at Hopkins' Forest Park June 26-2 was one of the best given at that popular resort this season and drew large audiences nightly. Jess Dandy, of Prince of Pilsen fame, was the headliner, and, although appearing in a Hebrew characterization, he showed himself to be equally clever in that line and scored a tremendous hit. Waterbury Brothers and Tenny, in a musical comedy sketch, also won much favor and gained several recalls. Reiff Brothers, dancers, and the Three American Beauties, who proved to be three very pretty girls, in songs and dances, were also especially well received. Carson and Willard, Dutch comedians, and the Glockers, baton manipulators, completed the bill and all shared in the applause. Business big throughout the week. Dr. Bruce Miller and his pneumultiphone were a pleasing attraction in the Japanese tea garden.==The vaudeville bill in the German village at Electric Park 26-2 was made up principally of the members of Daly's New York Minstrel co., who gave the first part of their performance in the sounding shell. The numbers included a musical comedy turn by Weston and De Vaux, soft shoe dancing by Hallen and Hughes, the Great Northern Quartette, and songs by Annette Moore, who was retained from the previous week. All won generous applause and were recalled several times. Big crowds.

D. KEEDY CAMPBELL.

ST. LOUIS, MO.—At Forest Park the Police Relief Association at its annual benefit had a very successful week. The committees had no difficulty this year in disposing of an unheard of number of tickets, but the bill had drawing powers on its own account also. Papinta, the fire dancer, Elinore Sisters, Smith and Fuller, Herr Saona, and Eddie Leslie are among the coming attractions at the big place on the hill. ==Josephine Gassman and her pickaninnies, Martinetti and Rossi, Sidonia, and numerous others regaled the patrons of the Suburban during the week. Colby and Way, Ollie Young and Brother, Three Walseys, Naomi Ethardo, and Hardie Langdon are announced. ==Mannion's Park is on the map better than ever. The South Side resort profits by its position off the line of World's Fair traffic, and hundreds seek it nightly. The bills offered meet with approval.==At the Standard the Early Birds Burlesquers held forth capably all week. The City Club Burlesquers, perennial favorites, come 3.==Castellat and Hall, Arthur Rigby, Mardo, the juggler, Mildred Glover, Bickel and Watson, and Carl Charles will entertain the patronage of West End Heights week 4. With improved street car facilities last week the resort was able to show a substantial increase in business.

J. A. NORTON.

HARTFORD, CONN.—Poli's (S. Z. Poli, mgr.; Louis Kilby, res. mgr.): It was the intention of the management to close the season with last week's bill, but the continued large attendance has warranted the continuance. The programme week June 20 was attractive and drew large crowds, as usual. It consisted of Estelle Wordette and co., Potter and Hartwell, Charles Ernest, J. K. Emmett and Anna Mortland, Joe Morris, the Eight Highland Lassies, and the Misses Bruce and Daigneault in a refined vocal specialty. Miss Daigneault is a resident of this city and her many friends and admirers gave her a hearty reception. The act consisted of several well rendered songs in costume, with a special set. Miss Daigneault possesses a fine voice and stage presence and last season sang with the Jefferson De Angelis, Red Feather and Virginia Earle Opera cos. Beginning 4 Manager Poli will install a first-class stock co., presenting a popular repertoire for a limited run. All the plays will be staged with elaborate detail under the personal supervision of Manager Poli.

A. DUMONT.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): On the bill for week June 20-26: Jean Marcel's Parisian Models took first honors. These reproductions of famous art studies are surely beautiful. Leah Russell, the Yiddish soubrette, is an artist in her line and made a big hit. The Avon Comedy Four were among the newcomers and created much laughter in their little comedy, The New Teacher. Truly Shattuck, well known to this city, made her appearance again after several years' absence. She is the same old Truly, but truly her voice is not the same. In their second week were Powers Brothers, Gaston and Stone, Ferrar and Cole.

D. W. CARLTON.

JERSEY CITY, N. J.—Park Theatre, Bayonne (Leon Stears, prop.; J. M. Lederer, mgr.): The bill offered June 27-2 is a fine one, every act being of the best, and general satisfaction is the result. The newcomers were Hickey and Nelson, Marion Garson, the Brittons, Delmore Sisters, De Onzo Brothers, the Allisons, W. C. Kelly, and the Pecari Troupe. Booked 4-9: Harding and Ah Sid, Burrows and Travis, Three Pucks, Mlle. Olive, Nice and Coy, Byrne and West, Sandor Trio, and Maddox and Wayne.==Items: Marion Garson has made a hit at the Park Theatre as a singer.—Hickey and Nelson are a big go here and W. C. Kelly is a real comedian.

WALTER C. SMITH.

TOLEDO, O.—The Farm bill for week June 26-2 included Mr. and Mrs. Sidney Drew, Bean and Hamilton, Clarke and Florette, Milt and Maud Wood, Brobst Trio, and Curtis and Adams.==The Casino bill was a good one and started off with the Holdworths in a musical and dancing turn. Dorothy Walters whistled nicely, while the sketch presented by Mark Murphy and wife kept the house in a roar. Marlowe, Plunkett and co. kept up the pace set by the Murphys. Harry Lester certainly deserves the title of "jovial jester," and Zeb and Zarrow's bicycle work was up to the standard. Business at both resorts good.

C. M. EDSON.

SAN FRANCISCO, CAL.—The bill at the Orpheum week June 19-26 is made especially attractive by the appearance of Helen Bertram, the great prima donna soprano. Others are Howe and Scott, Zarrow Trio, Gracey and Burnett, Foster and Foster, Eddie Heron and co., Romani Trio, "Mike," the trick dog, Agoust Weston and co., and the biograph. ==The Chutes is offering the Musical Harts, Fay Sisters, La Mont, Brandow and Wiley, Jones, Sylvester and Pringle, Hallie White and the animatiscope.

OSCAR SIDNEY FRANK.

PHILADELPHIA, PA.—Attractions at Keith's New Theatre week 4 are: Rose Stahl and co. Schenck Brothers, Cliff Gordon, Exposition Four, Harry La Rose and co., Elizabeth Murray, Palfrey and Hilton, Al. Lawrence, Gregory and Lynn, Hayward and Hayward, Lydell and Butterworth, Spenser Kelly, Peggy Fox, Mr. and Mrs. Cooper, and biograph.==The Lyceum announces the New York Girls Burlesquers for week 4.

S. FERNBERGER.

CINCINNATI, O.—The vaudeville bill at Chester Park June 26-3 included the Four Nelson Comiques in acrobatic work, Naomi Ethardo, equilibrist; May Walsh, singing comedienne; Milo Vagge, the bag puncher, and Ferguson and Passmore, dancers.==Meehan's dogs were the chief features of an excellent bill at Coney Island 26-3.

H. A. SUTTON.

BIRMINGHAM, ALA.—East Lake Casino (M. L. Seamon, mgr.): After being subjected to a week of the Waller-Magill co. June 20-25 the McMahon Vaudeville co., in conjunction with the Minstrel Maids, came as a refreshing contrast 27-2. The opening is a minstrel part, the participants being all girls. They sang their songs and sprung their jokes in a manner that won them warm applause. "There's a Chicken Dinner Waitin' Home for Me," rendered by the Barrett Sisters, was perhaps a hit. The Minstrel Maids included Edythe Chappelle, Ridie Barrett, Mae De Bois, Helen McLaughlin, Blanche Kipple, Maybelle Ransley, Edna Barrett, and May Wills. Tim McMahon and Edythe Chappelle told jokes entertainingly, and kept the audience in good humor. A mirthful melange depicting life along the Mississippi by the Watermelon Girls met with warm approval and the performance closed with the biograph showing some of the best pictures we have seen down here for a long while. The scenic effects were well worthy of mention and the attendance all that could be desired, with flattering prospects for the balance of the week.==Item: The gigantic roller coaster, the largest in the South, is about completed and will be running in full force 4. The park now contains practically all the approved attractions of a first-class Summer resort. The park is seven miles from town and the run is made in fifteen minutes.

LANCASTER, PA.—Woolworth Roof-Garden (John B. Peoples, mgr.): Business continued large and the bill pleased June 27-2. Jack Theo Trio, Gotham Comedy Four and Mr. and Mrs. Gene Hughes in A Matrimonial Substitute were the favorites, while Louise Sylvester, C. W. Littlefield, the Fennels, and Lavender Richardson and co. in Brady's Boy did well. The kinetograph showed The Great Train Robbery. For 4-9: Gilmore and Leonard, the Brittons, De Onzo Brothers, Fredo and Dare, Athos Family, Weston Sisters, Empire Comedy Four and kinetograph. ==Item: The operetta, Love Will Find a Way, written by C. M. Howell and D. R. McNeal, two Lan-

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Have signed with Hurtig and Seamon's new farce comedy for 1904-5. September open. Address Keith's, Phila., July 4. Arverne, L. I., July 11, Hurtig and Seamon.

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caster journalists, is making a hit in vaudeville and is booked at the Garden in August.

BUTTE, MONT.—Family Theatre (Charles E. Alsop, mgr.): Week June 20: Wilma Sisters (return engagement), the Rausells, Mason and Filburn, Keene and Keene, Four Manolas, Joe Ellis and M. A. Snow, and new moving pictures. Week of 26: Hyland and Grant, Jack Irwin, Collins and La Belle, Wilma Sisters, the Raussels, and the Four Manolas.==Grand Opera House (Dick P. Sutton, mgr.): Week 26: Ferry, the Human Frog; Clifford and Smith, Canning, the handcuff expert, and Briggs Family.==Empire: Closed. ==Butte Concert Hall: Frank Earle and Ray Hampton, George Verdi, Jess Bea Curtiss, Al. and Mae Plean, and moving pictures.

FORT WAYNE, IND.—Robison Park Theatre (George H. Fisher, mgr.): Week June 19-25: Colby and Way, Ferguson and Passmore, Herr Saona, Frank Finney, and Four Rianos. Good business entire week. Week 26-2 opened to two packed houses with Joe J. Sullivan, Spissell Brothers, Irene Franklin, Gruet and Gruet, Billy Stanford, and Orloff Troupe. Special attraction 28-5, "King" and "Queen," the diving horses, Musical feature, City Packard Band 26-4.

BRUNSWICK, ME.—Merry Meeting Park: Bill week June 20-25: Hebert and Rogers, Dixon and Holmes, Carl W. Sanderson, Three Keatons, Searl and Violet Allen. The Three Keatons were great. Packed houses entire week. Week 27-2: J. W. Gorman's Imperials. The co. includes Howley and Leslie, Klein, Ott Brothers and Nickerson, Wally Clark, the Vedmars, and Henry and Hoon.==Item: J. W. Gorman's cos. are proving better than ever this season.

DES MOINES, IA. — Ingersoll Park (Fred Buchanan, mgr.): Week June 26-2: Blocksom and Burns, James W. Brennan, Mr. and Mrs. Robyns in Counsel for the Defense, Fulgora, Artie Hall, and Clayton, Jenkins and Jasper. All specialties scored. Large and appreciative crowds. Coming: Snyder and Buckley, Falk and Semon, Flood Brothers, Midgley and Carlisle.

NEW ORLEANS, LA.—West End (J. J. Corcoran, mgr.): Big crowds continue to flock Lakeward nightly June 26-2. The Wiley-Hamilton co. (second week) is a poor card and the audiences showed great lack of appreciation. Carron and Herbert, comedy acrobats, were the redeeming feature of the performance. Paoletti's Concert Band is a good musical feature and the numbers were well rendered.

NILES, O.—Avon Park (Joseph West, mgr.): Week June 26-1: Earl and Wilson, Armstrong and Holly in The Expressman, Emmet Devoy and co. in The Saintly Mr. Billings, and Brown and Bartoletti scored hits. Business fair.==Item: The Musicians' Union and Manager West are having trouble. Eight members of the orchestra were discharged. The trouble is not definitely settled as yet.

NEWPORT, R. I.—Freebody Park (M. F. Sheedy, mgr.): The bill June 27-2 was headed by the Society Belles, and included Wilton Brothers, Ten Brooke-Lambert Trio, Hoey and Lee, Bissett and Scott, Katherine Nelson, Belle Hathaway's monkeys, Scott and Wilson, and the vitagraph, giving excellent satisfaction to large audiences.

ERIE, PA.—Waldameer Park (H. F. Wilbor, mgr.): June 27-2: V. P. Woodward, Barrington and Martelle, Howard and Linder, Jennings and Renfrew, and Van Brothers. Attracted large crowds.==Four Mile Creek Park (H. T. Foster, mgr.): Dancing Doyle, Maxwell and Dougless, Major Sisters, M'Devitt and Kelly, and Lynn Welcher to large attendance.

LONDON, CAN.—Springbank Park (C. E. A. Carr, mgr.): Franzmathes and Lewis, Reata Winfield, Calders, Alexis and Schall, acrobatic and dancing act; Fitzgerald and the cineograph entertained good audiences June 27-2. 4-9: Forrester and Floyd, Musical Bentley, the Ushers, Browns and Bartoletti, the Holdsworths, and cineograph.

SARATOGA SPRINGS, N. Y.—Convention Hall (A. P. Knapp, mgr.): Master Mechanics' Vaudeville co., including Allen J. Shaw, Claudius and Corbin, Nellie Florede, Joseph Belmot, Paul Dresser, and Charlie Case, were greeted by an enthusiastic audience of over 4,000, and everybody was pleased.

BANGOR, ME.—Riverside Park, Hampden (B. H. and W. Ry. Co., mgrs.): The New York Specialty co. opened the season June 27 to an immense audience. The people are Curry and Hodges, May Morris, the Helstons, Gorman and Mooney, and Anderson and Briggs.

PEORIA, ILL.—Weast (C. F. Bartson, mgr.): Week June 27: Avery and Healy, Murray and Clayton, the Robbins (holdovers), and Lamont Acrobats. Good bill. Fine patronage.==Jacobs' (A. F. Jacobs, prop.): Bimm, Bomm, Brr and vaudeville taking well; good crowds.

COUNCIL BLUFFS, IA.—New Theatre (A. B. Beall, mgr.): Weeks of 5-12 and 13-19 dark.== Lake Manawa Casino: Edward Vinton, balladist, with moving pictures, and Moras Brothers in a horizontal bar act pleased. Covalt's Band is growing popular and drawing large crowds.

SANDUSKY, O.—Cedar Point (George A. Boeckling, mgr.): Week June 19: Pauline Hall, Bush and Gordon, Wilson Duo, and Diana. Week 26: Howard and Bland, Nichols Sisters, Ziska, and King, Pongo and Leo. Business good. Weather fine.

NIAGARA FALLS, N. Y.—International Theatre (Harris Lumberg, mgr.): Howe and Walters, Charles A. Loder, Kelly and Kent, Rio Brothers, and others June 20-25 put on for convention week to packed houses. Thoroughly appreciated.

SPRINGFIELD, O.—Spring Grove Casino (E. F. Martiny, mgr.): Week June 26-2: Ruth Nelta, Crouch and Richards, Van Fossen and McCauley, Weston and Raymond, Charles Hecklow, and the kinetograph presented an excellent bill and drew fair patronage.

OKLAHOMA CITY, OKLA.—Delmar Garden (Sinopoulo and Marre, mgrs.): Week June 20: The Roxes, novelty act; Three Walseys, acrobats; Tony Rider, trained monkeys; Ada Arnoldson, singing comedienne; Carl Charles, equilibrist, and kinodrome.

MEMPHIS, TENN.—East End Park (A. B. Morrison, mgr.): Splendid crowds continue. Week June 26-2 the bill included Madame Eugenie Mantelli, James J. Morton, Josephine Ainsley, Dixon Brothers, Herbert and Nolan, and Baader-La Velle Trio.

MT. VERNON, O.—Auditorium, Lake Hiawatha Park (A. G. Howard, mgr.): June 27-2: Jeanne and Ellsworth, Christopher, Fitch B. Cooper, George H. Price, and moving pictures.

NEW CASTLE, PA.—Cascade Park: Week June 27-2: Lew Simmons and Frank White, Norton and Russell, Abott Davison, Tommy Hayes, and Baker and Lynn. Good performances; large attendance.

PARK CITY, U.—Park Family Theatre (Christiansen and Venables, props. and mgrs.): Week June 20: Mr. and Mrs. Phelps, Miss Eddy and moving pictures pleased good houses.

SALEM, MASS.—Gorman's Summer Theatre (M. Doyle, mgr.): Opened June 27 with the Alabama Troubadours.

OSWEGO, N. Y.—Pavilion Theatre (Wallace and Gilmore, mgrs.): England's Vaudeville Circus June 27-2.

SIOUX CITY, IA.—Palace (J. C. Gorch, mgr.): Business good. Harry Costello, the Allyns, and Miller, Gallagher and Miller are the leaders of the bill.

WINNIPEG, MAN.—Edison Unique Theatre (Nash and Burrows, mgrs.): The Fairchilds, L. O. Whittier, Lee Children, and moving pictures.

(For Vaudeville Performers' Dates see page 6.)

RITA MARIO

The Celebrated Violiniste

IN VAUDEVILLE

"Another packed house greeted the Jeffers last evening. The performance, on the whole, is considered the best that has been at this house since it opened. Miss Rita Mario is still the central figure of the program. Music lovers of the city have found in the young violiniste a marvel of musical insight and inspiration; her playing last evening aroused unbounded enthusiasm. She plays with a delicate insight into the most difficult and classical works that is remarkable. Her pretty conception of the great composers' emotions are readily understood by her audiences, who see past the personality of the little girl before them the great masters, their inspirations and their elevated ideals."—*Saginaw Evening News.*

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You can bet a new hat
That we can make good anywhere.

JOE MYRA BUSTER KEATON

They tell me that to p'ay the Parks in Summer is quite pleasant —
Well I could tell you something, only there are Ladies present.
Last week we played at Brunswick, Me., a Park called Merrymeetin',
And the Rubes near laughed themselves to death at little Buster Keaton.
And when we went to leave the Town, the Depot it was packed.
The Jays all said in Chorus, "Hey! When are you coming back?"
Well, Joe said something under breath and Myra's face turned red;
I think I said, "If we come back, you'll have to bring me dead."—
(The Sign Painter, Searl and Violet Allen).

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20 Minutes Before the Train Leaves.

Summer all Booked.

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Author of the Most Successful Sketches and Monologues in Vaudeville.

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CLIVETTE
THE MAN IN BLACK

THE ARNOLD COLLECTION.

PART I.

FIRST SESSION.

The sale of the first portion of probably the last collection gathered by the late J. H. V. Arnold, formerly Surrogate of New York, at the rooms of the Anderson Auction Company, 5 West Twenty-ninth Street, New York, was well attended, many noted buyers being present, among whom were Charles Lawrence, J. O. Wright, Mr. Sabin, Jr., W. R. Benjamin, Harry H. Hymes, representing George H. Richmond; Charles De F. Burns, Mr. Sloog, W. S. Lambert, and Messrs. Burgess, Perkins, Turner and others. The following are the principal items sold, with the price per lot and the purchasers' names.

Engravings.

Abington (Frances). Noted actress, half length, seated. Mezzotint by S. W. Reynolds, after Sir Joshua Reynolds. 8vo. Proof, finely colored. Bought by Mr. Young, $2.50.

Full length, standing leaning with left arm on stone wall, comic mask in right hand, wooded landscape in background. Mezzotint by J. Watson, after Sir Joshua Reynolds. Large folio. Bought by Mr. Sloog, $18. Not in the McKee or Gilsey collections.

American Portraits. Etchings by H. B. Hall of Tobias Lear, James Smith, George Taylor, etc. (one duplicate). Large 4to. (6 pieces.) Bought by Mr. Lawrence, $10.80.

Ayton (Miss Fanny). Half length. Mezzotint by G. H. Phillips, after Westall. 4to. 1828. Bought on order, $1.25.

Bannister (John). As Walter in The Children in the Wood. Full length, in combat. Stipple engraving, by James Heath. Folio. (Small repair in margin.) Lond., 1797. Scarce. Bought by J. T., $1.20.

Bannister, John, and William Parsons in The Village Lawyer. Full length figures. Mezzotint by J. R. Smith, painted by S. De Wilde. Large folio. Brilliant Original Impression. Printed in Colors. Rare in this State, and a bargain at price obtained. Not in McKee or Gilsey collections. Bought by Mr. Young, $7.

Bartolozzi (Francesco). Miss Wallis. English Actress. Full length, engraved in line and stipple by Bartolozzi (?). Folio. Fine Engraver's Proof. Rare. Bought on order, $9.

Beard (John). English Actor. Half length, seated. Mezzotint. 4to, unsigned. Lond. 1787. Bought on order, $1.25.

Beggar's Opera. Curious line engraving by R. Rylot, engraved after D. Craig, "Casey in the character of Macheath," representing the "Captain with a squint, two women beside him" (the prison scene). 4to. Rare. Not in McKee or Gilsey collections. Bought on order, $4.

Berry (Edward). English Actor, early eighteenth century. As Dominic. Half length, in monk's dress. Mezzotint by R. Houston, after Worlidge. 4to (margins cut close, and inlaid). Bought by W. M., $1.

Betty (William Henry West). "The Young Roscius." Full bust as Hamlet. Stipple engraving by W. Leney. 8vo. Fine India proof. 1813. Bought by Mr. Ward, $1.10.

Full length, in costume, standing beside bust of Shakespeare, lighted brazier to right. Line engraving by James Heath, after James Northcote. Large folio. Brilliant original impression, with full margin. Bought by W. M., $1.55.

Booth (Miss Sarah). English Actress. Half length, facing front, low cut dress. Mezzotint by H. Meyer, after W. H. Pickersgill. Original impression, margin shortened. Bought by Mr. Sloog, $3.50.

Half length, seated. Mezzotint by H. Meyer, after W. H. Pickersgill. Folio. 1813. Bought by same buyer, $2.75.

Booths. Barton Booth, engraved by Evans, 1807, a plain and colored impression, and a water-color drawing; Junius Brutus Booth, as Pothumus and Richard III, water-color drawings; J. B. Booth, bust, by T. R. Gould, on India paper. 4to and smaller. (6 pieces.) Bought by Mr. Ward, $1.65.

Boston Theatres. Original Water-Color Drawings of the first, second and third theatres (Federal Street—also known as the Odeon), and of the destruction of the first by fire, 1798. Neatly drawn and colored, and each measuring 9 in. x 7 in., mounted on stout card. (4 pieces.) Bought on order, $2.80.

The Eagle Theatre, 1842; Boston Adelphia, 1847 (Brougham and Bland's); Bland's Lyceum, 1848. Water-color drawings similar to the above. (3 pieces.) Bought on order, $1.50.

The Haymarket Theatre, 1796; Washington Gardens and City Theatre (afterward the Washington Theatre), demolished 1829; the Old National Theatre, 1850, and its destruction by fire, 1852. Water-color drawings similar to the above. (4 pieces.) Bought on order, $1.

The first Boston Museum, 1841, and the second, 1846; the Howard Athenaeum, 1846 and 1886. Water-color drawings similar to the above. (4 pieces.) Bought on order, $2.

The Tremont Theatre, 1827, its destruction by fire and ruins, 1852; the Boston Theatre (Washington Street). Water-color drawings similar to the above. (4 pieces.) Bought on order, $2.

The Continental, 1866; the Globe, 1874; the Park, 1879; and the Bijou, 1882. Water-color drawings similar to the above. (4 pieces.) Bought on order, $1.

Leonard's National, 1852, and its destruction by fire, 1863; the Windsor, 1878; the Hollis Street, 1885. Water-color drawings similar to the above. (4 pieces.) Bought on order, $1.

Burke (Master). Noted Juvenile Actor. As Terence O'Leary. Drawn by Wageman, etched by R. Cruikshank. 4to. Colored. Rare. Bought by Harlem, $2.10.

Chester (Miss). English Actress. Half length, in character. Mezzotint by S. W. Reynolds, after J. Jackson. 4to. 1826. Bought on order, $1.80.

Cibber (Mrs. S. M.). Wife of Theophilus Cibber. As Cordelia. Storm scene, with full-length figures. Mezzotint by Peter Van Bleeck. Folio. Fine impression. (Margin shortened.) Bought by Mr. Sloog, $3.25.

Congreve (William). Dramatist. Half length, turned to right, but looking to front. Mezzotint by G. Smith, after Sir Godfrey Kneller. 4to. Fine impression. Bought by Mr. O'Brien, $3.

Davenport (E. L.). Appeared at the Bowery Theatre, circa 1830. Three-quarter length, as William, nautical costume. Lithograph by C. S. Herve. 1851. 4to. Scarce. Bought on order, $1.40.

Dibdin (Charles). Actor, Manager and Novelist. Half length, in square frame. Mezzotint by J. Young, painted by T. Philips. 4to (cut close). Lond. 1799. Bought by W. M., $1.60.

Duncan (Miss), afterward Mrs. Davison, acted when a child with G. F. Cooke. Half length, seated. Mezzotint by C. Turner, after G. H. Harlow. Small folio (margin shortened). Bought by Mr. Sloog, $1.10.

Elliston (R. W.). Famous English Actor and Manager. Half length, in fur-trimmed military coat. Mezzotint by C. Turner, after G. H. Harlow. Large 4to. Brilliant original impression. Lond. 1820. Bought by same buyer, $2.30.

English Theatres. Old View of the Surrey Circus; Reproductions of rare Views of the Birmingham, Brighton, etc., Theatres. (9 pieces, as a lot.) Bought by Mr. Ward, $8.91.

Farren (Miss Eliza). Celebrated English Actress, afterward Countess of Derby. Full length, with large muff in left hand, landscape in background. Stipple engraving by F. Bartolozzi, after Sir Thomas Lawrence. Folio, with full margin. Lond. 1792. A very brilliant original proof of this rare and charming engraving. Exceedingly difficult to get in this State. Bought by C. Lawrence, $64.

Miss Farren and Thomas King in the characters of Sir Peter Teazle and Lady Teazle. Stipple engraving, by J. Jones, after John Downman. Large folio. Lond. 1787. A charming and beautiful engraving, and a brilliant proof impression. Bought by Mr. Metcalfe, $14.

Foote (Samuel). Three-quarter length, facing front, and leaning on a stick. Mezzotint by T. Blackmore, after Sir Joshua Reynolds. Folio. Brilliant impression, cut close. Lond. 1771. Bought by Mr. Sloog, $4.50.

Miss Farren and Thomas King in the characters of the President and Dr. Last (Devil on Two Sticks). Full length portraits. Mezzotint by J. Finlayson, after Zoffany. Large folio, cut close. Brilliant original impression. Lond. 1769. Bought by same buyer, $2.

Mr. Foote in the character of Major Sturgeon. Mezzotint by J. G. Hald, after Zoffany. Fine engraving, giving full-length figures in character of Foote and Haynes. Large folio. Brilliant original impression with margin. Lond. 1765. Bought by J. O. Wright and Company, $5.25. Not in McKee's or Gilsey collection.

"Buck Metamorphos'd; or, Mr. Foote in the character of the Englishman return'd from Paris." Drawn and engraved by Gabl. Smith. Curious old copper engraving. 4to, cut close. Bought on order, $1.75.

Garrick (David). Full bust, embroidered coat, turned to right, looking to front, circle within decorative frame, trophy with masks beneath. Line engraving by J. Wood, after A. Pond. 4to. Published by J. Wood, 1745. Republished by R. Wilkinson. Bought by J. O. Wright and Company, $2.25.

Full length, as Richard III, brandishing sword in right hand, battle in background. Mezzotint by J. Dixon, after Nicholas Dance. Large folio. Brilliant original impression. Lond. 1772. Bought by Mr. O'Brien, $10.50.

As Hamlet. Three-quarter length. Castle in background. Mezzotint by J. McArdell, after B. Wilson. Folio. Original impression, with quarter-inch margin. Lond. 1754. Bought by same buyer, $8.

As Kitely. Half length, slightly turned to right, but looking to front. Mezzotint by J. Finlayson, after Sir Joshua Reynolds. Folio, with full margin. Fine impression. Lond. 1769. Bought by C. Lawrence, $21.

Half length, in fur-lined coat, leaning on a table and facing to front, play of Macbeth in left hand. Mezzotint by W. Dickinson, after R. E. Pine. Folio. Original impression, cut close. Lond. 1778. Bought by Mr. O'Brien, $4.50.

Half length, in trimmed coat, leaning on table, book in right hand. Mezzotint by J. Dixon, after T. Hudson. Folio. Original impression, cut close. Lond. 1779. Bought by W. M., $3.25.

Stipple engraving by Caroline Watson, after R. E. Pine. Full-length figure of Garrick, pointing to a bust of Shakespeare, and surrounded by Shakespearean characters. Folio. Fine impression (margin shortened). Lond. 1784. Bought by C. Lawrence, $3.

Half length, seated at table, turned to left, but facing to front, manuscript in left hand. Line engraving by W. Skelton, after R. E. Pine. Folio. Fine impression. Lond. 1818. Bought by J. O. Wright and Company, $2.25.

Garrick and Miss (George Ann) Bellamy in Romeo and Juliet. The tomb scene, engraved in line by R. S. Ravenet, after Benjamin Wilson. Folio. Original impression, with margin. Lond. 1765. Bought by J. O. Wright and Company, $3.10.

Garrick, between Tragedy and Comedy. Mezzotint by Charles Corbutt, after Sir Joshua Reynolds. Folio. A very brilliant original impression, with full margin, and apparently an earlier state of the plate than the one by Purcell, described by Smith. Bought by C. Lawrence, $8.

Apotheosis of Garrick raised from his tomb by angels. Line engraving drawn by G. Carter, engraved by J. Caldwell and S. Smith. Introducing 17 portraits of the prominent actors and actresses of the period. Fine proof (margin shortened). Lond. 1783. Bought on order, $2.

Griffin (Benj.), and Benj. Johnson. Full length, in the characters of Tribulation and Ananias. Mezzotint by Peter Van Bleeck. Large 4to. Brilliant proof before all letters. Bought by C. Lawrence, $10. Not in the McKee or Gilsey collections.

Gwynne (Nell). Half length, seated, with lamb, landscape in background. Stipple engraving by F. Bartolozzi, after Lely. 4to. Original impression, colored, with full margin. Lond. 1802. Bought by Mr. Haddock, $2.50.

Another copy of the same printed in brown. 4to. Proof before inscription. Bought by cash, $2.75.

Hartley (Mrs. E.). Celebrated English Actress, as Elfrida. Bust in oval, mezzotint by W. Dickinson, after J. Nixon. 4to. Original impression (cut close). Lond. 1780. Garrick said of Mrs. Hartley that she was "the finest woman he had ever seen." Bought by Mr. Sloog, $2.

Henderson (John). Celebrated English Actor. Full bust, in private dress, with book in right hand. Mezzotint by J. Jones, after Gainsborough. Folio (cut close). Fine impression. Lond. 1783. Bought by same buyer, $3.50.

Johnstone (John Henry). Cleberated English Actor. Full bust, military uniform, as Sir Callahan in "Love a-la-Mode." Mezzotint by W. Ward, after Sir M. A. Shee. 4to. Brilliant original impression. Lond. 1803. Bought by C. Lawrence, $3.25.

Kelly (Michael). Noted English Theatrical Manager. Half length, seated, facing front. Mezzotint by C. Turner, after J. Lonsdale. 4to. Fine open letter proof. Lond. 1825. Interesting copy, being presented to the well-known acter, J. P. Harley, by Michael Kelly, and having the latter's autograph inscription. Not in McKee or Gilsey collections. Bought by Charles Lawrence, $5.50.

Kemble (John Philip), as Richard III, engraved by F. Bartolozzi, after W. Hamilton. The famous actor is represented at full length in costume, and starting, affrighted, from his couch. Through the open door of his tent two soldiers are seen on guard. Large folio, brilliant original impression, with half-inch margin. Lond. 1790. Bought on order, $6.

Full bust, private dress, facing slightly to left. Line engraving by W. Sharp, after Sir M. A. Shee. Large 4to. Original impression, with wide untrimmed margin. Lond. 1806. Bought by Mr. Metcalfe, $2.50.

Another copy. Fine open letter proof, with one inch margin. Bought by Mr. Sloog, $2.25.

Kemble (Charles). Half length, facing front, in act of writing. Mezzotint by T. Lupton, after G. H. Harlow. Large 4to. Brilliant open letter proof on India paper, with large untrimmed margin. Bought by J. O. Wright and Company, $1.50.

Kemble (Fanny). Water-Color Drawing of Fanny Kemble, after Lawrence's portrait. Neatly executed. 4to. Bought by J. T., $1.80.

King (Thomas). Celebrated English Comedian. Full length as Puff in The Critic. Mezzotint by J. Young, after Zoffany. Folio, margin shortened. Brilliant open letter proof. Lond. 1803. Bought by Charles Lawrence, $5.50.

Knight (Edward). "Knight of Drury Lane." Popular English Comedian. Bust, representing him leaning on a balcony, facing the front. Mezzotint by H. Dawe, after J. Knight. Open Letter Proof, with full margin. Lond. 1825. Bought by same buyer, $5.

Lewis (William T.). English Actor. Full length, in costume. Mezzotint by J. Jones, after Sir M. A. Shee. Large folio. Brilliant original impression, cut close. Bought by Mr. Sloog, $4.

Liston (John). Famous English Comedian. Full bust, facing front. Mezzotint by H. Sadd, after G. Clint. Large 4to. Fine impression, with full margin. Bought by Harlem, $1.50.

Love (Miss). Noted English Actress. Eight different portraits of her in character; sixteen playbills (including a benefit bill of W. Farren), with Miss Love, Charles Kemble, T. P. Cooke, Miss Foote, Mr. Fawcett, and others in the cast; also biographical sketches, newspaper cuttings relating to her, the divorce action against her, and music of some of her songs. (As a lot.) Bought on order, $1.80.

Macbeth. The Witches appearing to Macbeth. Line engravings by Trotter, after Fuseli. Folio. (5 pieces.) An interesting collection of five different states of the same, from the first to the engraver's proof. One of the states valuable, being evidently touched by Fuseli himself for the guidance of the engraver. Bought on order, $1.50.

Marlborough Theatricals. Set of the three plates representing Lord William Russell, Lady Caroline Spencer, Miss Peshall, Lady Ellis, Spenser, and others performing False Delicacy and The Guardian. Mezzotints by J. Jones, after J. Roberts. Folio, fine impressions. (3 pieces.) Lond. 1788. Bought by Mr. Sloog, $10.50.

Mellon (Miss H.). Famous Actress, afterward Mrs. Coutts, and Duchess of St. Albans. Full length, as Mrs. Page, in The Merry Wives of Windsor. Mezzotint by W. Say, after I. J. Masquerier. Large folio, beautiful impression (cut to plate mark and very slightly creased at top and bottom). Lond. 1804. Bought by Cash, $20.

Half length, as Volante, low-cut dress, right hand raised. Mezzotint by C. Turner, after Sir W. Beechey. 4to (margin shortened). Bought by Mr. Sloog, $3.

A very beautiful impression of the same, printed in colors. Rare. Bought by Charles Lawrence, $15.50.

Munden (Joseph). Famous English Comedian. Half length, seated, facing front. Mezzotint by S. W. Reynolds, after Ople. 4to, cut close. Bought by W. M., $1.10.

Muretti (Mademoiselle). French Eighteenth Century Actress and Dancer. Full length, in large hooped dress, in act of dancing. Line engraving, with decorative border, by Gerard Scotin. Folio. n. d., circa, 1770. Extremely rare. Bought by Mr. Curtis, $2.

Murphy (Arthur). Dramatist. Nearly full length, seated at table, with open book before him. Mezzotint by W. Ward, after Nathaniel Dance. Folio. Open letter proof, slightly creased on left side. Lond. 1805. Bought by Mr. Sloog, $2.75.

New York Theatres. Etchings by W. Wallace, of Wallack's Old Theatre, and of Niblo's; First Appearance of Jenny Lind (interior of Castle Garden), limited reproduction; the First St. Louis Theatre, 1837, reproduction, only 12 issued; and 3 others. (7 pieces.) Bought by Mr. Ward, 70 cents.

Old Drury. "View of the New Front toward Bridges Street." Line engraving by P. Begbie. Large folio. Lond. 1776. Very rare. A very brilliant impression of a fine engraving of the principal front (built by Garrick) of the famous Old Drury Lane Theatre. Old sedan chairs, old-fashioned coaches, and street characters are shown by the artist. Bought on order, $1.40.

"Inside View of the Theatre Royal, Drury Lane, as it appears from the Stage, altered and decorated in the year 1775." Oblong folio. Line engraving by B. Pastorini, printed in carmine. Lond. 1776. Very rare. Fine engraving, supplementing the preceding. Bought on order, 50 cents.

O'Neill (Miss). Full length, as Belvidera. Original water-color drawing by H. Harding, 1817. Finely painted on card, 9 in. x 7½ in. Bought on order, $2.50.

Pelham (Peter). Noted English Mezzotint Engraver, came to America in 1726 and was the first to engrave in mezzotint in this country. Portrait of "Honest Will Crouch." Half length, after N. Tucker. 4to. Original impression, with margin. The original painting was executed by M. Tucker, in 1725. Pelham must, therefore, have executed this engraving, at the least, but a very short time before leaving for America. Bought by C. Lawrence, $30.

Pope (Mrs.—Miss Younge), Mr. J. Dodd, Mr. J. Love, and Mr. F. Waldron, as Viola, Sir Andrew Aguecheek, Sir Toby Belch, and Fabian, in Twelfth Night. Mezzotint by J. R. Smith, after Wheatley. Folio. Brilliant proof of a beautifully engraved and interesting mezzotint. Miss Younge was the famous actress who later became Mrs. Pope. Waldron was the well-known actor, dramatist, bookseller, and Shakespearean critic. Bought by Charles Lawrence, $6.

Portraits. Miss Fanny Kemble, after Lawrence; Miss Stephens, mezzotint (by Sadd, after Clint?), cut down. Small folio. (2 pieces.) Bought by Mr. Ward, $2.40.

Quin (James). Celebrated English Actor. Full length, as Coriolanus. Quaint copper-plate engraving. 4to. Rare. Bought on order, $1.60.

Rae (Alexander). English Actor. Half length, as Hamlet. Mezzotint by C. Turner, after J. Pocock. 4to (margin shortened). Brilliant impression. Bought by W. M., $1.70.

Raymond (James G.). English Actor. Half length, in character. Mezzotint by C. Turner, after W. H. Bate. 4to. Fine impression. Lond. 1818. Bought by J. T., $2.10.

Reddish (Samuel). English Actor. Full length, in the character of Posthumus. Mezzotint by Valentine Green, after R. E. Pine. Large folio. Fine original impression. Lond. 1771. Bought by Charles Lawrence, $6.

Reeve (John). Celebrated English Comedian. Fourteen different portraits of John Reeve, in character, two being colored and one of them a very scarce caricature of him as Jack Ragg; also nine different playbills of the Adelphi and Haymarket theatres, including his first appearance at the Haymarket, bill of the special performance of the Beggar's Opera Reversed, a benefit bill, etc.; together with the music of some of his songs, newspaper cuttings relating to him, etc. (As a lot.) Bought by Harlem, $5.25.

The whole of his characters in Bachelor's Torments, by Cruikshank, colored; as Monsr. La Trip, by Cruikshank, colored; as Jack Ragg, by Maddeley, colored; and a clever water-color copy of this last, 4to, etc. (4 pieces.) Bought by Alfred Becks, $2.20.

Shakespeare. Bust, nearly life size, "from the newly discovered Picture painted from the Life." Mezzotint by C. Turner. Large 4to. Fine impression. Lond. 1815. Bought by Aubrey Boucicault, $1.25.

Seventeen large quarto engravings, illustrating the plays of Romeo and Juliet, Macbeth, Winter's Tale, Richard III, Midsummer Night's Dream, etc., engraved by Bromley, Fittler, Sharp, and other noted engravers. In wrapper. Lond. 1817. (As one piece.) Bought by Mr. Ward, $2.75.

Fancy Portraits of the female characters in the plays of Shakespeare, engraved after Kenny Meadows, Sir John Hayter, J. W. Wright, and others: Lady Macbeth, Cressida, Titania, Mrs. Ford, Imogen, etc. Royal 8vo. (46 pieces.) Bought by C. Lawrence, $2.75.

Sheridans. Seven different portraits of Richard Brinsley Sheridan, published 1778, 1782, 1790, 1800, etc., two contemporary cuttings relating to him; Pencil drawing, bust in medallion suspended by a ring, finely executed; Portraits of Mrs. R. B. Sheridan and of Mrs. Frances Sheridan (his mother). Scarce and fine collection. (As a lot.) Bought by Mr. Lorch, $2.75.

Siddons (Mrs.). Sir Joshua Reynolds' famous painting of her as "The Tragic Muse," reproduced in mezzotint by Henry Dawe. Folio. Brilliant India Proof, with full margin. Lond. 1827. Bought by Joseph Sabin, $2.75.

Three Water-Color Drawings (two in character, and after Gainsborough). As Mrs. Haller, after Lawrence, a plain and a colored impression and a copy in water-colors; Mrs. Siddons by G. F. Phillips, proof; and three other portraits; also proof portrait of Miss Siddons. Various sizes. (11 pieces.) Bought by Mr. Ward, $2.86.

Smith (William). English Actor. Half length, aged 88. Mezzotint by W. Ward, after John Jackson. 4to. Brilliant impression, with margin. Lond. 1819. The original representative of Charles Surface. Bought by W. M., $1.60.

Terry (Daniel). English Actor, for some time owned the Adelphi Theatre. Full bust, facing front, volume of Shakespeare in right hand. Mezzotint by J. C. Easling, after H. W. Pickersgill. Large 4to. Original impression, with full margin. Lond. 1813. Bought by W. M., $1.30. Not in the Gilsey collection.

Titania. Beautifully-engraved mezzotint by W. Say, painted by Henry Thomson, representing the Fairy Queen, slumbering beneath a tree, Puck peeping at her from the background. Large folio. Fine impression. Lond. 1811. Bought by Mr. Ward, $4.25.

Tree (Ellen). Full length, as Viola. Lithograph by H. R. Robinson, New York, after Sarony. 4to. Rare. Bought on order, $1.10.

Vanbrugh (Sir John.) English Dramatist. Half length, in wig, with compasses in left hand. Mezzotint by Simon, after Sir Godfrey Kneller. Large 4to. margin shortened. Bought by W. M., $1.50.

Webster (Anthony). "To the Gentlemen of the Anacreontic Society." Full-length figure of Anthony Webster as Comus, with drinking cup in left hand, standing in wooded landscape. Mezzotint by Henry Kingsbury, after Wheatley. Original impression, with margin. Folio. Lond. 1781. Webster was an actor and singer. Bought by Mr. Sloog, $2.50.

Wycherley (William). English Dramatist. Full bust, with wig, looking toward front, oval. Mezzotint by J. Smith, after Sir Peter Lely. 4to (cut close). Brilliant original impression. Lond. 1703. Rare Portrait. Bought on order, $2.25.

Yates (Mrs. M.). Celebrated Tragic Actress. Three-quarter length, as Electra. Mezzotint by Dawe, after S. Cotes. Folio. Early impression (cut to plate mark). Bought by Mr. Sloog, $3.

Full length, as the Tragic Muse. Mezzotint by Valentine Green, after George Romney. Large folio. Fine original impression. Lond. 1772. Bought by Charles Lawrence, $34.

Half length, in fancy costume, right hand raised to head. Oval mezzotint (cut close). 4to. Bought on order, $2.25.

SECOND SESSION.

Autographs.

Alsop (Mrs.). Famous English Actress, daughter of Mrs. Jordan, played in New York, 1820. A. L. S. 1 p. 4to. Newry, 1819. To R. W. Elliston. Mentions Mrs. Edwin. Also portrait engraved by Alais, 1818. (As a lot.) Bought on order, $3.25.

Boker (George H.). Poet and Dramatist. Original manuscript of his ballad, "Count Candespina's Standard," written in his autograph, and signed, on five folio pages. Bought by Mr. Spaulding, $5.50.

Bulwer (Sir Edward Lytton). English Novelist. A. L. S. 3 pp. 12mo. 1837. Private and confidential letter to the Editor of the "Observer," stating the price he obtained for his play, The Duchess de la Valliere. Bought by S. D., $3.50.

A. L. S. 3 pp. folio. 1797. Half of the first page is missing, but the remaining portion of the letter is of special interest. He refers to his studies in French and German, and a tragedy, concerning which he writes as follows: "I have heard nothing about my Tragedy, except some silly remarks of Kemble—it does not appear to me that there is a shadow of probability that it will be accepted—Sheridan has not treated me with common justice," etc. Bought by Mr. Burgess, $5.50.

Congreve (William). Witty and Original Dramatic English Poet. A. D. S. Half page, 4to. 1718. Receipt for dividend on South Sea Stock. Fine and rare. Bought by G. H. R., $3.50.

Sheridan (Richard Brinsley). Orator and Dramatist. A. L. S. 1 p. 4to, directing that an announcement be made of the appearance of Mrs. Siddons in the part of Lady Randolph; copy of Agreement relating to Drury Lane Theatre; Playbill of same theatre, for Sept. 7, 1816, on which occasion a Monody to the Memory of Sheridan will be spoken by Mrs. Davison. (3) Bought by G. H. R., $12.

Books.

Extra-Illustrated Copy of Bradley's London Theatres. Historical and Descriptive Account of the Theatres of London. By E. W. Brayley. With a colored view of each theatre drawn and engraved by Daniel Havell. Thick, 4to, finely bound by Tout in half red levant morocco gilt, gilt top. Lond. 1826. Extra-illustrated with over 150 views, portraits and playbills, mostly neatly inlaid, forming an interesting supplement to the history. The portraits include Garrick, Betterton, Foote, Dibdin, Colman, Mrs. Yates, and others; the bills include representative castes of famous actors in their various theatres, including a few early ones, and the views have been gathered from many sources. Bought on order, $30.

Grimaldi ("Joey"). The Famous Clown. Two Quarto Scrap-Books, containing portraits, views, playbills, newspaper cuttings, etc., relating to Grimaldi. The portraits and views number nearly 70 and include the illustrations by Cruikshank to Dickens' Life of Grimaldi, with the complete text (late impressions), colored portraits by H. Brown, G., I. and R. Cruikshank, and other portraits and caricatures, views of Sadler's Wells Theatre, one being a very scarce colored etching by Woodward, 1794, and also another very scarce line engraving published by Laurie in 1813. The playbills number about 50, commencing with one of Drury Lane in 1790, the three young Grimaldis in the cast, and ending with a fac-simile of the rare appeal to the public on the occasion of his last appearance on June 27, 1828. Included are two benefit bills, one with Grimaldi as Moll Flagon, for the first time. Many other interesting scraps referring to him are also mounted in the collection, and a rare and interesting pamphlet (11 pages, 1797) is the songs sung by the Grimaldis in the entertainment of The Catawba Travelers, a piece played with Indian scenery and costumes and introducing into the songs many genuine Indian words. (As one piece.) Bought by Harlem, $29.

Irving (Henry) and Ellen Terry. Scrap-Book, containing 50 different portraits (some in colors) of the two actors, and 42 playbills and programmes in which one or both appear. Among the playbills are four rare ones of the Theatre Royal, Edinburgh, 1857-58, in which Irving's name appears (one year after his first appearance on the stage), programme of his first appearance in America, with the original newspaper criticism at the time, with other American programmes; also portraits of H. B. Irving (son of Sir Henry) and of Gordon Craig (son of Ellen Terry), and programme of the latter's first appearance on the stage, with other interesting items. 4to, boards. Bought by Fred Morris, $19.

Kean (Edmund). Scrap-Book, lettered "Edmund Kean Collection," and containing over 100 illustrations (including newspaper cuttings and playbills) relating to Edmund and Charles Kean. Included are 12 portraits of Edmund Kean as Richard III, two being colored, and one a photograph of a unique painting; also portraits of him as Shylock, Brutus, Macbeth, etc., and a fine original water-color of him as Sir Giles Overreach; playbills, dating from 1808, representing him in various characters, and fac-similes of rare bills showing his appearances at Exeter, 1812-14; also various portraits and playbills of Charles Kean, colored portrait of G. F. Cooke, portraits of Elliston, Mrs. Siddons, views, etc. Bound in neat 4to, half roan. Bought by same buyer, $15.

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Shakespeare. The Homes and Haunts of Shakespeare. By James Leon Williams. Illustrated with 15 beautiful fac-similes of water-colors and nearly 200 other illustrations. Folio. Complete in the 15 sections as published, in pictorial wrappers. N. Y. 1894. Bought by Karl, $6.50.

Playbill of Covent Garden Theatre for March 12, 1821. Macready, Mrs. Bunn, Mr. Yates, and others in Richard III. An interesting Shakespearean item. A prefatory statement on the bill shows the purport of this performance. "Of the tragedy hitherto acted under the title of Richard III, more than half is the exclusive composition of Cibber. The present is an attempt to restore—the original character and language of Shakespeare." This—the first performance of the original version since the days of Shakespeare—was not a great success. Mrs. Bunn was a great success, but the Bishop of Ely made a ludicrous exit in one act, which damped the ardor of the players. It was once more performed and then dropped. Bought by Fred Morris, $4.50.

Tottenham Street Theatre. Scrap-Book containing playbills, portraits, views, newspaper cuttings, and advertisements relating entirely to this celebrated theatre, and commencing with an advertisement of "The New Rooms in Tottenham Street, 1779," and ending with programmes of 1879, when the theatre was under the management of the Bancrofts. The illustrations include portraits of Mr. and Mrs. Bancroft (Marie Wilton), J. B. Buckstone, Miss Brunton, J. S. Knowles, Miss Graddon, Mr. Gattie, Mrs. Glover, etc.; scenes from plays, etc. The playbills also form a very interesting series. 4to, cloth. Bought on order, $3.30.

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Messrs. KLAW AND ERLANGER:
I sail on the Bremen June 30th. Will be at Hotel Normandie until 9.30 a. m. June 30th.
Respectfully, JOSEPH ARTHUR.

That was the day upon which Mr. Arthur's article appeared in "The Mirror" entitled

"AFRAID OF BELASCO"

The Following Telegram was received on board the Bremen just before sailing:

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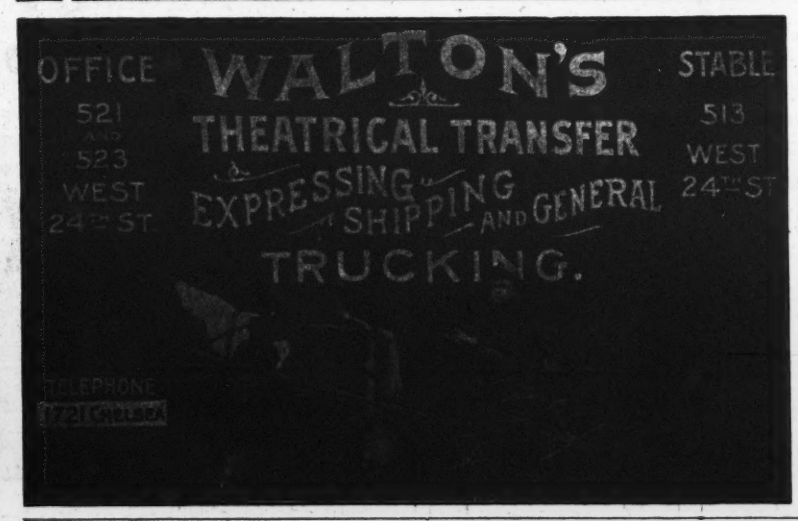

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